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Editorial Board: Edward B. Birge, Chairman; Will Earhart, Karl W. Gehrkens, Mary E. Ireland, Jacob Kwalwasser, James L. Mursell, Paul J. Weaver, Grace V. Wilson

Beyond Method

OFTEN we hear it said that music education in America has developed to a point where questions of classroom method no longer occupy the focus of attention. This is perfectly true. But after all, it is no more than a negative statement. As such it can possess only a limited helpfulness. We tell the teacher that if he wants to increase his effectiveness he must not concentrate merely or chiefly on a refinement of his procedures. But we have not helped him a great deal until we have told him where his main effort and attention ought to be directed. Music educators, by the very success of their work, have indeed gone beyond method. And so it becomes important to ask upon what new and better goal their eyes should be fixed.

So long as music teaching meant nothing but giving routine lessons to groups and individuals, often with an inadequate time allotment and very insufficient equipment, method was bound to be the chief issue. One had to try to "get something across" under the most limiting conditions. And the obvious answer was a routine procedure. It might be none too sound. It might emphasize unessentials—indeed it was apt to do so, because the unessentials are always easiest to teach. But at least it "got somewhere"—and that was the most one could expect. However, things have gone far beyond this stage. Out of such crude beginnings has developed an astounding program of varied, enterprising, and qualitatively admirable musical activities within our schools. It is all so big and so new that even music teachers hardly realize just what has happened, and what it all means for their work. And it is so very different from the conventional educational pattern that principals and superintendents often fail to appreciate its significance.

And yet its meaning should be clear enough. The educational values of music reside precisely in this wide range of significant activities. The pupils are not only absorbing music, they are using it. And the program of music education is the great opportunity to learn to do so. So the teacher perforce comes out of the classroom and the studio. He does not treat method as of no account. But he sees his essential task to be the persistent promotion of a many-sided, culturally significant musical life. Within the scheme of that musical life, method falls into its true perspective.

Music education has transcended method, and moved towards a more adequate and valid educational ideal. But this is no light matter. It imposes upon the teacher demands and responsibilities of an increasingly stringent kind. Some of these are personal and internal to himself. It becomes absolutely necessary that the school music teacher be a competent, and also a growing, musician. But his musicianship must be of a kind none too often cultivated by conservatories in the past. It must not be an affair of the fingers or the voice primarily. It must be an affair of the mind. One must be able to shape up and handle the materials of music flexibly and with assurance. One must have a growing familiarity with musical literature, and a growing knowledge of the musical tradition. One must have an insight into a variety of musical activities. Above all, one's personal appreciation of the art must be a living thing, which grows from year to year. Only so can one dispense with routine methods, and still do one's duty to the learners.

Then too this change in the spirit of music education lays upon the teacher a greatly increased burden of external responsibility—a load perhaps too great for any one person to carry. This is the responsibility for administering and directing the sort of program which our new conception of music education demands, a program far more extensive than what might be considered adequate in earlier days. A person may flatter himself that he is using some classroom procedure with almost complete efficiency. But if he can really persuade himself that he is completely capitalizing all the social and artistic possibilities of a school situation he will be, to say the least, an oddity. One can only congratulate oneself on perfection if one's ideals are low. The teacher, then, should not be unduly discouraged by recognizing his own limitations of ability, versatility, human insight, and physical strength. A worth-while task seriously undertaken is bound to reveal to us our limitations. Rather, what he should do is to rejoice in the boundlessness of the opportunity, even though regretting that he cannot meet it better, and to dedicate himself to a personal and artistic growth which will make him a better servant of music among men as the years pass over his head.

JAMES L. MURSELL

The Motivation of Music Study

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THE WORD MOTIVATION is not used to any great extent in the music teacher's literature. Nevertheless, a very large part of these writings is devoted to a discussion of the best ways to get certain things done. In the older books this meant a discussion of the teacher's activity, with precious little said about the activity of the pupil. Some of the newer books are using a different emphasis, and are asking another question: *What natural activities of the pupil can we utilize to have him get out of music its vital message?*

There is, however, a very extensive literature which deals with the subject of motivation in a general way, as applied to other school subjects, or to business, or to life in general, and which may easily and profitably be applied to music study and music teaching.

In this writing I shall set forth some of the suggestions on the subject of motivation which have been drawn from the two types of literature. I make no attempt to provide a treatise, but rather offer a very brief review of what I believe is a very important subject.

First, I wish to touch upon sources of motivation and resulting techniques available to the music teacher, as suggested in volumes dealing specifically with the teaching of music. These motivation sources may for the purpose of this survey be broadly classified under two headings: (1) *Love for the Beauty Inherent in Good Music*, and (2) *Presence of the Group*.

The Love for Beauty

No. 1—the love for beauty inherent in good music—is now regarded as the most desirable of all the sources of musical motivation. It was feebly suggested a few years ago, but is now championed by every writer receiving serious attention in the world of music education. Mursell has probably stated it more clearly than any of his predecessors. He holds that not only in its first and last presentation but in its practice a piece of music must be regarded as the embodiment of beauty (or be rejected as teaching material), and must not be handled in such a way as to destroy this beauty. It is a matter of common experience that pupils work most willingly with music which they regard as beautiful. Therefore, use only music having the strongest aesthetic appeal, and do not destroy its fine beauty by the positively harmful practice of using it as an opportunity for uninspired mechanical technical study. Davison did yeoman service in planting and nurturing musical beauty when he changed the Harvard Glee Club from the typical college glee club singing only the trash common to such organizations at that time (times have changed, glory be), to a fine choral organization, which includes

in its repertoire only those compositions which meet the highest musical standards.

Presence of the Group

It is quite obvious that boys and girls, men and women, behave differently in a group. There is a vast amount of energy released which is not tapped when human beings are alone. How may we tap this stream of energy which flows from the group?

(1) *Through the desire to conform.* Human beings do not like to be too much unlike their crowd. They have learned from past experience that the crowd punishes the non-conformist. And anyway, we are an imitative lot. There is a prevailing spirit in any musical group or organization, and the new member will conform to it as soon as he is sure that the majority want things done that way. The remark, "we do it this way," usually brings conformity. If one refuses utterly to conform to the standards of the class, he can not belong to it.

"The band is no better than its poorest player, the chorus no better than its worst singer, the chain no stronger than its weakest link." This should be a motto—a motivating standard for all musical organizations.



(2) *Through the desire to excel.*

(a) Have honor positions in musical organizations; such as, first chairs in orchestra and concert band, squad leaders in the marching band, part leaders in the chorus, soloists. Make these positions competitive, to be held against any challenger.

(b) Teacher insist on a high standard at all times, because desirable competitors maintain a high standard.

(c) Occasionally bring in an outsider to give frank criticism. This should be helpful to teacher and pupils alike. This is said to be one of the most desirable features of contests; why not avail ourselves of its advantages more frequently? Our English cousins do this quite regularly, I am told.

(d) Teacher give illustrations with the intent of revealing the musical content of the music. This is quite different from an illustration of technical facility. It must be an aesthetic experience for pupil and teacher alike, and does not always come easily to the busy musician engaged in the *business* of music teaching.



(3) *Through a sense of increasing mastery, a moving goal.* Advanced pupils, students, and scholars, all have been indoctrinated with the theory of evolution. The possibility of evolving should never be lost sight of in the teaching of music and should be utilized as a motivation: "Our chorus had certain excellences last

year; let us add to this list other superiorities to be attained this year."

(a) Teach pupils to break up a skill into its component parts. [For example, clarinet playing demands care at several points: *At lower ribs*: effective phrasing depends upon deep breathing. *Eyes*: Success in music reading demands that the eye move steadily and see everything as it does so. *The tongue*: Initial attack, articulation, depend upon this member, which also has much to do with speed and klang. *Fingers* determine pitch within a register, and are much concerned with speed, and to some extent with quality (proper closure). *Lips* control register and the fine shades of tuning, and through their effect upon the reed assist materially in the control of tone quality. When things go wrong for the clarinet player he should indulge in reflective thinking, using some such analysis as the foregoing, which is not presented as exhaustive; but is merely suggestive.]

(b) *Charts*: We are just beginning to see the power these statistical devices may possess as motivating materials. By their use the pupil may be put into direct competition with his past record or with that of other pupils or schools. For example, the pupil's outside practice may be stimulated in two directions:

(aa) *Quantity*: Pupils should prepare charts or graphs showing total amount of practice from day to day, and just how this time was spent. The chart or graph is far more effective as a motivation device than a mere statement of so-many-minutes-a-day practice, even though verified by both parents.

(bb) *Quality*: Graphs may be equally effective in stimulating better quality of practice. Let the pupil prepare a graph of squeaks, if squeaks constitute a major problem, emphasizing the desirability and possibility of a descending curve. But by all means get the pupil to make a picture of his performance. It must be emphasized that this method is of practical use only in eliminating gross errors or emphasizing definite virtues of a very specific nature. It is open to the very pertinent criticism that it concentrates the pupil's attention too much on a comparatively unimportant detail rather than upon the musical performance as a whole. If one were minded to be argumentative, he might reply in all justice that really *musical* performance is a skill, and like other skills it may be broken up into its component habits just as psychologists have found that so mysterious a quality as personality may be analyzed into constituent habits and improved by improving one or more of its elements.

(4) *Through the desire for teacher-approval*. This elemental desire does not die out with high school graduation, but pursues many pupils through college, and, in a modified form, out into post-university life. Meritorious work should always receive this reward.

(a) The teacher should check practice graphs. Let the pupil know that you are looking for the worker.

(b) Make frequent tests to search out the ones

worthy of special approval, to let the entire class know the direction you are expecting their studies to take, and to guide you in the planning of your instruction.

(c) Grades should be given frequently.

(d) Informal comments should be made by the teacher upon the pupil's work. If marked by honesty, sincerity, and kindness, this is a never-failing source of powerful motivation. It has marked the great teachers of all time.

(5) *Through the desire for self-expression*. A whole philosophy of education might be based upon this desire, as indeed it has been done. All the space allotted me might have been used in organizing all motivation around this urge. But since this article is in the nature of a survey, we must resist the temptation to expand unduly.

(a) Play to make music, not merely to go over another exercise. Mursell has said this so fully and so eloquently that I commend you to his writings for an adequate expansion of the theme.

(b) Study the music as an emotional expression. After all, the audience is most loyal to the artist who can conceive and convey the composer's meaning most effectively, rather than the one who attempts merely to dazzle with phenomenal technique. The same criterion applies to teaching.

(c) Use the "socialized recitation," or some part of it, when possible.

(d) Let band, orchestra, chorus, and glee clubs elect their own officers to whom are assigned real duties.

(6) *Through the desire for self-display*. This urge persists through life under more or less successful camouflages, but in school life it is very active, and is apt to be quite obvious in the personalities of music students.

(a) Uniform the band—quite obviously because it is to play for the games. But why not because it gives the boy a chance to "strut his stuff"? Is this not legitimate in education? If so, then why not uniforms for the orchestra and for the chorus? Some of the straws in the musical wind are pointing in this direction.

(b) As a step in this direction, require the orchestra and chorus to dress in a dignified manner. Loud ties, howling socks (sans supporters), glaring shirts, and striking dresses should be taboo.

(c) Require uniform sitting or standing positions for each organization, not so much as a display of obedience to the teacher as a desire to win the utmost approbation from an audience.

(d) A novel seating or standing plan, if based upon a genuine desire to add to the enjoyment of the audience, always receives its reward in greater praise from the listeners and added enthusiasm on the part of the performers.

(e) A festival in which all the musical organizations

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Music in the Schools of England

WILL EARTHART

THE IMPRESSIONS here set down are based upon some four weeks of visits to schools, upon conferences with teachers and musicians, upon study of official publications, and upon lectures by leaders in musical education in the Oxford Summer Course in Music and Music Teaching, and similar lectures in the course at St. Andrews, Scotland. An earlier visit, as well as some study from afar, have further been contributory. Nevertheless, the study is admittedly fragmentary, and must be accepted as reflecting only broad generalizations.

The approach here to music is principally, as it must always be everywhere for the masses, through singing. Secondary agencies are the piano, listening to reproduced music, and participation in eurhythmic activities and in percussion bands. The attainments in singing are extremely high. One hears only folk songs and classical songs, such as are worthy of life-long retention in memory; and these are sung with an admirable vocal technique and with taste and feeling. Definite cultural reactions must surely be, and clearly are developed in a people as a result of such song experience. On the other hand, the vocal tone, from an American point of view, appears at times to be over-robust, considering the ages of the pupils. Moreover, unison singing is continued longer (in the interests of hearty and freely released expression) than in America: and this desire for free and expressive singing, together with that for a repertory of songs of permanent worth, not only deflects attention from part singing, but also separates practice in sight singing from the cultural pursuit of music. For pupils can hardly be required to read at sight a repertory of songs chosen primarily for consummate musical worth, and which yield their value only when sung with unstudied freedom, if not with abandon. The alternative is to make sight singing keep more even pace with musical expression, and to introduce chording and part singing at an earlier stage, for the purpose of articulating singing with music as a tonal art—an art of impression—rather than as an expressive art which develops the singer's emotional nature. This is done in America, to a much greater extent than in Great Britain. But it lessens the length and elaborateness of the songs chosen, and makes them appear comparatively juvenile. One might almost say, indeed, that in the one country emphasis is upon the tonal stuff of which music is made, in the other is upon the rich heritage of compositions left to the world. Perhaps the difference in age and inheritance between the two countries may account for this. In any case,

singing, possession of a beautiful song repertory, and knowledge and appreciation of much fine instrumental music, as heard, are highly and widely developed here.

Orchestral playing is much less developed than singing. Some suggestion of the cause of this is perhaps to be found in the preceding paragraph. It does not reflect a native indifference to all instrumental music, for the possession of at least a respectable and rewarding piano technique is far more general in Great Britain than in the United States. Indeed, the piano appears to be here almost what the violin is in Hungary—a kind of national instrument. But this, too, is traditional.

Study of the violin, by class-methods of instruction, is also quite general and is advancing, one is told, at a prodigious rate. But the large school orchestra, numbering from fifty to ninety or more players, with symphonic instrumentation, and playing at least the lesser numbers of the symphonic orchestra repertory, appears to be very rare. Oboes, bassoons, French horns, wind instruments in general, have not found their way into the junior and secondary schools as they have into the American junior and senior high schools, and the great compositions in orchestral literature are, indeed, even more well and widely known, but not through personal experience in trying to produce them. Scholarship and appreciation appear in place of direct dealings with the music. But doing, we may surmise, may in the one case, lead later to deeper knowing, and knowing, in the other case, may gradually, we may believe, incite to doing. At present, however, one can say only that the two different types of culture described, are in evidence.

One more impression has to do with musical pedagogy. The standards of musical scholarship, taste, and practical ability required of those in Great Britain who would teach music and direct musical education are very high indeed. The teachers of music, and the educationists in music, know their art broadly and thoroughly, and are devoted to it. But to know music and to teach music is one thing, to know children and to teach *children* music is another. The methods in teaching first observed appeared to be those followed by an orchestra conductor, a choral leader, or a choir master, rather than those of a class teacher of children and youths. A scheme for education in music, based on psychology and operating through a fairly definite pedagogy, that would embrace the various features of schoolroom practice, beginning with the kindergarten and ending with the secondary school, was not clearly in evidence. One gained the impression that if it were in existence it was not held in common by a great body of teachers, who thereby could become conscious of their common purpose, and could confer and cooperate

This article was written at the invitation of Editor J. Raymond Tobin for the "Music Teacher" (London), and appeared in the October, 1934 issue of that magazine. The "impressions" and comparisons have especial significance, and particular interest for American readers, at least, due to Dr. Earhart's association with the Journal as a member of its Editorial Board and as Chairman of the Music Education Research Council of the Conference. The Journal acknowledges the "Music Teacher's" courtesy in granting permission to reprint the article.

in the improvement of instruction. Intimations that the observer was seeking such a pedagogical foundation were twice met with the reply that Britain did not like any approach toward standardization, but preferred to leave each teacher to his own initiative. Nevertheless, one could not but reflect, standards of excellence and specific qualities of performance are very clearly prescribed in the case of competition festivals, and are commonly accepted; and no one appears to believe that each choir should set up its own standards as a necessary means of preserving its individuality. In much the same way it seemed but reasonable to expect that aims, standards and characteristic modes of procedure, should be as clearly defined and as generally recognized in connection with teaching music in general; and for a time no formulation of the kind appeared. Continued inquiry and search revealed, however, that such an outline for educational work in music was forming, although not yet fully developed or widely known, particularly in the Cambridgeshire Report on the Teaching of Music, and also in publications of the Board of Edu-

cation, and of the Education Office of the London County Council, the essential features are definitely outlined.

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One final reflection. In the United States the teachers and supervisors of music are banded together in an organization known as the Music Educators National Conference. The organization publishes a professional and official magazine. Thousands of members attend the biennial national meetings. The books of proceedings published after the meetings are a storehouse of information and thought in every phase of public school music. As a result of such effort, continued now for twenty-five years, the teacher of music in California is as fully acquainted with the methods followed and the results attained in Maine, as would be the teacher in Manchester with respect to the teaching of music in Sheffield. Perhaps if British teachers had had such an organization, what the wayfarer from the United States could at first not discover would not for so long a time have eluded his search.



PRESIDENTS OF THE SECTIONAL CONFERENCES, 1933-35

Standing: J. Henry Francis (Southern), Laura Bryant (Eastern), Charles R. Cutts (Northwest), Fowler Smith (North Central). Seated: Arthur G. Wahlberg (California-Western), Frances Smith Catron (Southwestern).

THE UNITED CONFERENCES

THESE LINES are written in the JOURNAL office at Chicago just a few hours before the opening of the Eastern Conference at Pittsburgh—the first of the series of six convention-clinic-festivals that climax the two-year terms of the regional units comprising the Music Educators National Conference. On another page will be found a map showing the six territorial divisions and the meeting places and dates for each. The Conferences vary in size, geographically and numerically; and the conditions and problems of music are peculiar to the area in which it functions. Programs for the six meetings therefore vary in nature and in emphasis placed on certain phases and activities of music education. Yet in one respect they are all alike: Each represents a major event in its field; each affords a noteworthy contribution to the advancement of music education; each involves personal effort and sacrifice of many people, which, measured in the dollars-and-cents values of the professional experience and service represented—to say nothing of time and energy,—would reach an amazing total.

Thus the good work goes on—and indeed it is *good work*. How great and good one can hardly appreciate unless he reviews the developments in music education as chronicled in the twenty-five volumes on the Conference Yearbook shelf. The 1935 volume will mark another step ahead, not the least important factor in which is the closer knitting together of the United Conferences, with resultant increased strength and beneficial coöperative relationships, brought about through the wise leadership of the six presidents who are retiring this spring.

In human experience there is no richer treasure than the deep-rooted satisfaction of worth-while achievement. In this respect the informal group picture on this page represents much more than a pleasant portrait of six people who apparently enjoy each other's company. It is a symbol which every thoughtful Conference member will appreciate in the degree that he appreciates the Conference—what it stands for and what it means to him.

The Small Ensemble as a Factor in Music Education

THEODORE F. NORMANN

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PERHAPS no musical endeavor holds greater potentialities for the development of the talented music student than does the chamber music group. Not only does it offer the possibility of a fine schooling in thorough musicianship but, because of its adaptability to all conditions, it affords a rich field for future enjoyment.

It is possible that the last decade has been marked by too strong a tendency toward building large and spectacular musical organizations in our schools. The need for a symphonic instrumentation should not allow us to ignore the situation in which the student begins to feel the loss of personality and individual responsibility. Noticeable differences in talent and technical proficiency arise with the increasing size of the orchestra or band, tending to make the body as a whole cumbersome and unwieldy. *At the same time the director, having lost intimate contact with his students, tends to become conductor rather than teacher.* In the chamber group, on the other hand, each individual is vitally important. For the student, the music holds a greater significance. The slightest weakness becomes apparent, and without earnest effort on the part of each one there is the ever-present possibility of endangering the artistic performance of the entire group. Niceties of phrasing, proper blending of parts, delicacies of shading, and the correction of faulty habits become a very real obligation to each individual member. A more finished and artistic performance is literally demanded. The players become more critically minded. There is a friendly give and take of suggestions impossible under the rigid discipline of a larger organization.

One problem which confronts many directors is that of interesting students in the unusual instruments. The small ensemble helps materially in solving this difficulty, for here one has the opportunity of exploiting every instrument to advantage. Groups in which string basses,

cellos, violas, French horns, oboes or bassoons are featured make fine instrumental demonstrations and invariably attract considerable interest. The fact that these instruments are not so well known whets curiosity and adds to their popularity.

In every school we find pianists who stand in need of the ensemble training offered by the band and orchestra. Most of these, however, are barred from active participation because of their choice of instrument. Trios, quintets, and septets would provide opportunity for many of them to lay a foundation that is an essential part of the training for fine musicianship.

On the other hand, there is widened opportunity to project the influence and service of the school into the life of the community through these smaller groups. They are flexible, and can be adapted to a great variety of functions. There is scarcely any social gathering or community attraction at which an ensemble cannot be used to advantage. Into every form of social activity, from the formal banquet to the Sunday School, these chamber organizations can bring the influence of fine music. Furthermore, they serve to develop, perhaps in greater degree than larger organizations, in those taking part, sound musicianship, poise, compatibility and a feeling of responsibility toward the community.

No accurate statistics are available as to the number of school orchestras and bands in this country. Estimates from those closely associated with the field place the number between forty and fifty thousand. Still greater developments have been forecast. Considering



▲ The development of instrumental ensembles has been vastly stimulated by ensemble contests held in connection with the State and National School Band and Orchestra Contests. There are nearly twenty combinations of wind and string instruments in the official list of ensembles for which National Contests are provided. Picture shows Brass Sextet from Proviso Township High School (Maywood, Illinois), Irving Tallmadge, Director.



▲ Do these fine ensembles make fine bands—or are the ensembles the result of expert band training? It's the old, old "chick or egg" question. The important fact is that the ensembles make for greater musical development and enjoyment on the part of the individual players. The picture shows a Woodwind Quartet from the High School Band of Hobart, Indiana, William D. Revelli, Director.

these figures, are we making any adequate provision for the thousands of high school students graduated every year with a well grounded musical training? The field of the professional musician is limited to only a few of the most talented. Recent statistics point out that, with the advent of "talkies" and radio, more than twenty-

three per cent of all professional musicians were thrown out of employment while less than four per cent of our populace is interested in the concert artist. A comparatively small number of musical amateurs continue their schooling and for a short period will have their musical urge fostered by the college or university. But these too eventually devolve upon the community.

What fields of music are open to the graduating student? Community orchestras and bands are coming into increasing favor and offer one solution to the problem. We find that churches, recreation centers, industrial concerns and other civic and social groups in ever-increasing numbers are sponsoring some form of musical activity. While some of these organizations are very creditable, still many lead a decidedly uncertain existence due to irregular attendance, lack of suitable leadership and the exigencies of proper equipment and instrumentation. Here again is reason for the development of interest in chamber music. The quartet and trio offer a splendid field for the amateur musician. Because of the limited size of the group, rehearsals are readily scheduled and may easily be held in the home. Members may be selected for their compatibility, a factor which is oftentimes impossible in the community orchestra, where petty jealousies frequently work against its welfare and undermine its progress. There is an intimacy of feeling and congeniality fostered in the small ensemble that endears it to the hearts of those who have experienced this type of musical activity. It



▲ Publishers are providing an increasing amount and variety of good music for string, woodwind and brass ensembles in various combinations. In fact it is almost impossible to gather together a group of instruments for which good music is not available. Picture shows Russell Brook's Brass Ensemble of Chicago.

brings one into an appreciation of many beauties never before realized. Home life is enriched and welded more firmly by its presence.

While a good start has been made, I believe that a more general emphasis should be placed in the schools on chamber music. It fills a niche not always reached by the larger musical organizations, it develops the proficiency of the individual player, with consequent beneficial results for the band and orchestras, it provides opportunities for the use of all instruments, regardless of the dictates of symphonic instrumentation, it opens to the student new treasures of musical literature and above all provides throughout life a practical means for preserving a lively interest in music.

Junior Glee Clubs of Young Men

OSBOURNE McCONATHY

Chairman, M. E. N. C. Committee on Contacts and Relations

A MOVEMENT of vital importance to school music teachers is now being inaugurated under the combined sponsorship of the Associated Glee Clubs of America, Kiwanis International, National Recreation Association, and the Music Educators National Conference. It looks to the formation of Junior Glee clubs of male voices consisting of graduates of high schools who have shown an interest in singing.

One of the most important problems confronting school music teachers is the continuance into adult life of musical interests and skills developed in the schools. Sooner or later ways and means must be found to provide our graduates with opportunities to play in bands, orchestras, and ensemble groups and to sing in choruses or home groups. We are developing a love for these things, and much of the value of our work will be nullified unless such opportunities for carry-over into adult life are provided.

Today, in all parts of the country, any number of young men in our high schools are learning to sing in male choruses, mixed glee clubs, and a cappella choirs. Others are finding pleasure in participating in operetta performances. Where are these boys to continue their singing activities after graduation?

The Associated Glee Clubs of America are interested in this problem both because they themselves realize the pleasure which singing groups of men enjoy, and also because they are concerned with finding young recruits to fill vacancies which occur in their ranks. Kiwanis International looks upon the matter largely from the standpoint of the social values of providing interesting cultural opportunities for young men, instead of leaving them to fill out their unoccupied time in less desirable ways. The National Recreation Association sees in this plan a very proper and natural part of their own program.

It is proposed, therefore, that the music teachers having charge of singing in the high schools throughout the country get in touch at once with the representatives in their cities of the other three organizations, and work out the most practical way of cooperating in the formation of Junior Glee Clubs. It is not necessary that all four organizations be present in any town in

order to carry this plan into effect. For example, we will find the music chairman of Kiwanis ready to cooperate with us whether the two other organizations are present in our own city or not.

Already a number of cities have started this movement. In some places the contribution of the schools is a list of the names of boys who have graduated recently from the high school, and who are known to be interested in singing. In some places the schools provide the meeting place. Kiwanis sometimes furnishes a salary for the leader. Sometimes the Associated Glee Club lends music. The Recreation Association sometimes offers meeting place or other aid in bringing the young singers together. Each community must discover its own best way of working out the program under local conditions.

One feature of the cooperation which the Associated Glee Clubs stress is the preparation of lists of effective material especially adapted to the use of Junior Clubs. These lists are prepared by a committee of experienced conductors and undoubtedly will be of the greatest service in selecting Junior Club programs. They may be obtained by writing to President Clayton W. Old, 1 Parade Place, Brooklyn, N. Y.

It is the hope of the sponsors of this plan that not less than one hundred Junior Glee Clubs of young men may be formed before summer as a nucleus for the widespread adoption of the plan throughout the country next fall. The school music teacher should not be behind the other groups in pushing this matter to immediate action. Indeed, our own people may well assume leadership. The JOURNAL wishes to hear from music teachers in cities where this program is being started, and will gladly publish reports showing progress in the movement as an encouragement to other places. We are anxious to know the various ways in which different communities work out a practical plan of mutual cooperation of the several agencies which are sponsoring the plan. Here is an opportunity to participate in a nation-wide movement to make one phase of school music instruction function in adult life. Let's make a grand success of this plan.

A State Superintendent Discusses Music in Education

PAUL F. VOELKER

Michigan State Superintendent of Public Instruction

THERE is a very fundamental consideration behind the question of securing adequate funds for proper educational service. The attitude of the legislature toward the department budget is in a way a symbol of the attitude of lay people generally toward public education. In Michigan the department of public instruction is underpaid, understaffed, and overworked. It is improperly housed. It is almost humorous that our department is allowed for the supervision and initiation of educational projects in Michigan only twice as much as is allowed the State Board of Plumbers or the State Board of Cosmetology. But it is also ironical that the people of the state should view calmly a forty-five per cent decrease in school revenues without being tremendously aroused over the dangers of the situation.

It is rather startling to realize that some people are opposed to schools of any kind. At a recent meeting I was in conversation with a fellow who insisted that it was sufficient to have teachers prepared by only one year of training beyond the high school level. He said that the work of such a teacher was good enough for any child. We can only say that if that is his idea of adequate education, we are sorry for his children.

Our only hope in changing this man's mind and in changing the public's mind in regard to the importance of public education, is to give greater stress than we ever have before to the matter of character and citizenship education. We have said that schools are essential for the preservation of democracy. We have not, however, made the people sufficiently aware of the real truth of this statement or they would rise in common defense against the present curtailments of the school system.

As we reevaluate the public school program in terms of character and citizenship education, music education will have a high place. I would not attempt to make a boy ready for good citizenship without music. The music teacher has a great opportunity to bring boys and girls into proper relationship with one another. Only one other staff member has a better chance for wide influence on the student body, and that is the athletic coach. You have the opportunity to meet and help all the children in the whole school.

Music has a great effect upon character building. This influence may be for good or for ill, as we choose. You can lower the standards of a boy by having him play in improper surroundings with a jazz orchestra. He slips and slides emotionally and spiritually. Napoleon had to have a band and music to lead his men to war; Mussolini is giving the Italian children the

kind of music that will prepare them to accept being cannon fodder in the next war; the Bolsheviks place real stress upon the importance of music in their education program. Just as effectively as music contributes to the ends thus described, so can it contribute to the teaching of an appreciation of our form of government.

I have already said that one reason many people are finding fault with schools today is because they feel we have not done properly this job of training for citizenship. They feel that we have aimed at scholastic attainment, high grades, and formal learning. If our real job is to train for citizenship we might as well acknowledge that we can't do that job merely by educating boys and girls from the ears up. You cannot make good men and women out of boys and girls by simply teaching them to know something. Intellectual education alone does not necessarily protect an individual against anti-social tendencies. You must educate something besides the head—appreciations, tastes, prejudices, loves and hates, social and personal adjustments; all these are more important than the mere knowledge of mathematics, literature, or science. I am not opposed to teaching facts nor am I opposed to scholastic education, but we need a new emphasis upon the idea that appreciation of the beautiful is more important. Let us teach appreciation rather than facts. Music education has an important part in that job, for music assists in generating love and tastes and appreciation.

If the teachers and supervisors of music in our public schools have a vision of this larger objective, and realize that they have a job to perform which is greater than just giving a musical education to boys and girls, there is no doubt that music education will have a lasting place in the program of public education. The deepest thing we can reach for is the emotional education of children. You have the greatest weapon for democracy in your hands, and if you use it, we are going to win with it.

May I suggest that your group seriously consider this proposition—that you as experts in music education tell us how your work serves in character education and preparation for citizenship. How can your program be aligned with this objective? More than that, how can your program hurry the achievement of this objective? If our professional groups are in competition with one another as to which is to get the most recognition, we are bound to lose sight of the ultimate goal toward which we all should be working. If you can show how music education contributes to the program of perpetuating our form of government and toward developing the kind of citizens who will succeed in and under that form of government, there will be no question as to public support of your activity.

Note: This article is taken from the stenotypist's transcript of an address delivered by Dr. Voelker before the Michigan Music Educators Association, Lansing, Feb. 23, 1935.

STRAIGHT FROM THE SHOULDER was the address delivered by State Superintendent Paul F. Voelker before the group which met in Lansing February 23 to organize the Michigan Music Educators Association.¹



DR. PAUL F. VOELKER
Supt. of Public Instruction,
Michigan.

of the 'String Bean Band.' We had home-made cotton suits and home-made caps with prominent plumes. The band was a great success. The Grand Army of the Re-

Among the objectives of the Association is the reinstatement of a music supervisor in the State Department of Education. Dr. Voelker's comments on this matter were included in his introductory remarks, printed here because of interest to JOURNAL readers everywhere, as well as in the state directly concerned. Said Dr. Voelker:

"Mr. President and Members of the State Music Directors Association: I am pleased to be with you on this occasion. I feel I am in the company of friends. The first real job I had was as a teacher of music in a County Institute in Iowa. When I was fourteen years of age I had a job as leader of the 'String Bean Band.' We had home-made cotton suits and home-made caps with prominent plumes. The band was a great success. The Grand Army of the Re-

public gave us fifty cents apiece for having that band play on Decoration Day!

"You are interested today in the question of what can be done for music supervision in the state of Michigan. You are all aware of the fact that the state department of public instruction for a number of years had a state supervisor of music. You also are aware of the fact that this position was abolished as a result of the action of the legislature on the budget of the department of public instruction for the biennium 1933-35. I consented to the elimination of the music position only with the understanding that it would be restored in the department budget at a later time. How soon that restoration can be made cannot be determined at the present moment. I am confident, however, that sooner or later we may look to the state to again take the lead in directing the supervision of music education.

"Until that time arises, we hope to bridge the transition by having as a member of our staff a supervisor of secondary education who is also qualified as a specialist in music. Whether or not we can secure a person competent to exercise this dual function, again depends upon the liberality of the legislature in regard to the department budget."

¹ Michigan Music Educators Association is organized as a state unit in the Music Educators National Conference and the North Central Music Educators Conference. The Music Educators Journal is the official organ, subscription for which is included with dues. Officers: President—William W. Norton, Flint; Vice-President—Cleo G. Fox, Kalamazoo; Sec'y-Treas.—Homer W. Hazelton, Centerline. For further facts regarding the new association see article in National News columns elsewhere in this issue.

An Answer To "A Band Boy"

AUGUSTUS D. ZANZIG

Director of Music Service, National Recreation Association

THE APPEAL FROM A BAND BOY¹ on page 13 of your Holiday Issue betokens a fine intelligence and spirit on the part of the boy and his schoolmates, and especially on the part of the leader. To learn of a community with only 4,000 people who have a civic symphony orchestra and a community chorus as well as good high school musical organizations makes one realize with greater stimulus than ever how comparatively meager are the musical achievements of hundreds of larger communities. That town of 4,000 and that Band Boy have much to be proud of. As you have said, the musical endeavors referred to by him are undoubtedly more highly regarded in the community than he and his fellow students realize.

Whatever failure there is in general interest and support of the musical organizations is probably partly due to a lack of public funds in these hard times, but it is probably also due to a condition which is likely to cause more and more difficulty in many communities. That condition is the one that again and again places a group of active people on one side of a row of footlights, or whatever other boundary there is, and a group of inactive people on the other side.

Even when we give full justice to the possibility of active and appreciative listening on the part of the audience we are likely to have to admit that, especially in these days of the radio, concert-giving tends to be a divisive influence, separating those who are expected to be supporters from those who are in the special performing group. This is especially true of a local group of players or singers who have not had the advantage of national acclaim or big-city newspaper ballyhoo.

We need not give up the concerts. We must, however, develop ways of counteracting that divisive tendency.

Mr. Gordon's article on "Haus-Musik," which is also in the November-December issue of the JOURNAL, is a very good answer to the Band Boy's appeal. "The true musical measure of a community," Mr. Gordon says, "is determined not by the number of

public concerts it supports, but rather by the degree in which music is integrated in the everyday life of its people."

It would be interesting to find out about the music in the elementary schools of the Boy's community and to what extent that music and also the singing and playing of the older boys and girls have influence in the home life of the community. The parent-teacher associations might be very much interested in making the most of these possibilities in cooperation with the school music teachers; and there are several other ways of arousing more active interest and support on the part of the men and women of the town.

I am sending you herewith a bulletin² on simple festivals which includes descriptions of some of these ways which could probably be put into effect in that community before the present school year is over. I have marked certain portions of this bulletin on pages 3, 6, and 7 which have to do with ways that I think might be especially helpful.

The building up of a Music Guild or an association of friends of music around a civic musical organization is another way. I know of one such Guild whose members are in most respects like the usual associate members of a musical organization, paying dues and receiving tickets to its concerts; but these members are invited each month to what might be called an "open rehearsal" of the chorus. There they are given opportunity to sing suitable music with the chorus and to enjoy informal but good singing or playing by small groups of people many of whom are themselves merely "associate members", so to speak. The geniality of the occasion is increased by simple refreshments at an appropriate time.

¹ A letter received in response to one of the Music and American Youth radio programs. This reply by Mr. Zanzig is one of several received by the Journal. (See School Music Problems Round Table elsewhere in this issue.)

² Published by National Recreation Assn., 315 Fourth Ave., New York City.

Music and American Youth

{ Radio addresses delivered in connection with "Music and American Youth" programs, NBC Network Broadcasts sponsored by the Music Educators National Conference }

Music In Education

MUSIC is one of the most important and vital influences in life. It is a common language to which all peoples of the earth turn for pleasure, emotional satisfaction and for inspiration. From the beginning of time it has been one of the great elevating influences in the rise of man above the sordid things of life. Man is uplifted and inspired to greater and finer thinking and acting by good music. I do not propose to discuss music, however, in these general terms. I want to talk about it as part and parcel of the essential training of children in our schools.



FRANK G. PICKELL
Superintendent of
Montclair (N. J.) Public Schools

In my opinion, music is a fundamental part of the child's program of education, and not by the widest stretch of the imagination can it be classed as a frill. It is a part of a child's right to have such training as will enable him to enjoy and appreciate good music.

In these times of enforced leisure music is more important than ever. But we want the music to be *good*. The old saying still is true that what is produced musically is a reflection of public taste and ability to appreciate. Do we want our children to enjoy and appreciate the soul inspiring, life giving, deeply stirring kind of music, or do we want them to be

satisfied with the miserably poor excuses for music with which they are so frequently treated? The answer lies largely in the development of adequate and appropriate programs of music instruction in our schools.

You have been listening to a program given by boys and girls of the Montclair public schools. These young people have been trained by our staff of teachers. This performance is a sample of what can be done, and is being done, in schools throughout the nation to give young people a start toward a fuller, richer and more enjoyable life. Music education is a regular part of our program of instruction, and I know it requires no argument on my part to convince listeners-in on this broadcast that this is a vital, fundamental and gloriously important part of the education of our youth.

The program of music instruction in Montclair is premised upon this conviction. It includes instrumental instruction commencing in the elementary schools and carried on through the senior high school, Saturday music classes, orchestral work, band, voice training, harmony and general and specific choral instruction. The instrumental course includes violin, woodwind and brass instruments, and piano classes.

We consider this program an essential part of our educational offering. It adds tone and life and buoyancy to all our school work and makes a genuine contribution to our scheme of education. It makes the school a happier and more pleasant experience for children. The ensemble work provides rare opportunities to children coöperatively to render performances of which all may be proud, and they are thrilled by them, to say nothing of the parents. What one might have expected to happen has happened.

This address was given in connection with the Music and American Youth program of February 17, broadcast from New York (Station WJZ) over the NBC Blue Network, by pupils from the schools of Montclair, New Jersey. The program was arranged by Arthur Ward, Director of Music in the Montclair Schools.

[Note: For personnel of the M. E. N. C. Music Education Broadcast Committee see page 48.]

The whole community has enjoyed an awakening in music. Community choral societies, operetta clubs, and orchestras have been organized, and these are providing opportunities for our graduates to continue their active participation in musical productions. This community is fully convinced of the value of our music instruction in the schools.

With this as a part of the educational program in all schools of the country, we need not worry very much about the future of our nation. A singing, music-loving nation is one in which the intangible, the aesthetic and spiritual aspects of life rather than the material, are its motivating influences. The former are mightier than the latter, and whatever will contribute to the spiritual—and I use spiritual in its broadest sense—to the *spiritual* awakening of a people is to be encouraged. Not the least of the factors contributory to this awakening is music, and in this sense it becomes a vital part of the education of every child in the land.

FRANK G. PICKELL

Equal Opportunity for All in Music

FRIENDS OF MUSIC: We bring to you this morning an offering rich in its own beauty, richer still as evidence of the magnificent work going on in these high schools here represented, and richest in the promise of fruition in our civilization when every high school may "go and do likewise." Music has become

a human necessity in life. The radio and records have made us music conscious, and millions of us are intelligently enjoying such programs as these, who never before dreamed that such beautiful things existed or were available by the twist of a button or the spinning of a disk. Music is its own best advocate. Poets have sung its praises, great men have paid tribute to its value in human life, yet it remains for the organized work in music going on in our schools to furnish undeniable proof of its service to education, to the individual development of every child, and thereby to the very fundamentals of our future nationalism.



DR. FRANCES ELLIOTT CLARK
Chairman of the Founders
Music Educators National
Conference

In the celebration of the tercentenary of our schools attention is being called to the strong purpose and steadfast faith of the founders in an educated citizenship built upon plain living and high thinking.

In these modern days this principle seems oftentimes to be almost reversed. Our population, with its quite recent influx of another twenty million, appears at times to be engulfed in the controversial problems of the day, to be befogged in the clouds of doubt, unrest, apprehension of approaching evils—imaginary or real, thus obscuring the clear sky of our inheritance from those doughty old Puritans, the sturdy, militant Scotch-Irish of the middle colonies, and the art-loving cavaliers of Virginia.

Our educational system has grown with the growth of the country, serving its needs as those needs arose. In this day of industrial and financial upheaval—the new order of enforced leisure—the new need is without question that the schools shall foster and support the cultural subjects of literature, speech, the arts, and music, for the preservation of our democracy from the inroads of destructive "isms," which seek foothold here.

CONTINUED ON PAGE THIRTY-FOUR

Some Things We Have Learned About Broadcasting

GEORGE F. STRICKLING

Director of Music, Cleveland Heights, Ohio

"**M**ARK WELL the positions of all controls and note carefully the set-up in the studio, for that is the best chorus projection we have had from our station", were the words telephoned to the WTAM studio by the chief engineer who was listening at his home to a half-hour program by the a cappella choir of Cleveland Heights High School in December 1932. Had the chief engineer looked into the studio during the broadcast he would have seen thirty-three girls, most of them shoeless, standing on the regular choir platform, with twenty-six boys back of them, coats off, collars undone, and the coatless director standing in front beside the microphone—all eagerly absorbed in giving of their best to the unseen, but none-the-less critical audience. To the right of the director was a large blackboard, visible to the singers, with the entire program chalked in large letters, and the key indicated opposite each title for the benefit of the "pitcher," as our pitch giver is called. Ventilation in the studios is generally as imperfect as that in large auditoriums, hence the state of undress of the singers. Sometimes it becomes unbearably hot, which is devastating to pitch. Of course, the singers never wear robes at a broadcast.

All of our programs have been of half-hour length, and it is surprising how fast the minutes run along during the broadcast. Pressing against a time limit, it is difficult to adhere to normal tempi, most numbers generally pulling a bit ahead of the timing schedule, the timing being done several times in rehearsal with a stop watch. When the program is "set" a copy is sent to the studio a week ahead with the exact time, of each selection indicated, as well as any program notes which might be of assistance to the writer of the continuity. Previously the program list bearing the names of the publishers had been sent so the program might be checked in the New York office, to make sure no copyright restriction would prevent broadcasting any of the pieces. Continuity on a half-hour program generally takes between two and three minutes, which leaves nearly twenty-seven minutes for singing, during which time between eight and ten songs can be sung, dependent upon the length of individual selections. Long and short numbers should alternate, with the longest selection never coming at the close. The songs should also be arranged with the quarter-hour station identification in mind so that it may be given as nearly on time as possible. Of valuable assistance towards the close of the program is the announcer,

who, by previous arrangement, will signal the director whether to speed up the last song a bit or draw it out. Choristers have not yet found as good a "filler" number as the *Flight of the Bumble Bee*, a favorite "spreader" for orchestras.

We have not found a special radio technique needed for our broadcasts. A choir thoroughly trained in every way for concert appearances, which has the tonal quality looked for in a radio program should have no fear to stand before the "mike" and pour it out just as smoothly as in concert. If the singing goes into the microphone "sour" it will come out "sour," despite the fact that this delicate instrument is very kind to some types of voices, aided and abetted by a good control operator. This latter individual should, in my estimation, be a musician, able to follow a score and to anticipate the volume changes that are coming. Many dynamic shadings are lost under his control, hence we have a check-up with him, noting in which songs the "peaks" (*f*) are to come, as well as where extreme *pp* are to be sung. Several times a choir member unable to appear in the studio, has heard our program and told of changes in dynamics that were made in the control room.

We have always taken our platform to the studio, for it seems few, if any, stations have ever considered such an arrangement needed as part of their equipment. Unless platforms are especially provided, choruses perform with the first row seated, the next row standing back of them, and the third row singers balancing precariously on chairs. No wonder the results are not so good!

Whenever possible the audition has always been handled the day before the broadcast, giving ample time to try various positions in the studio, rehearsal with the staff organist when used, and cover any other items that might need attention. The singers are at the studio one hour before the broadcast for a warm-up and for another monitoring, when the director leaves the choir in the charge of the student director and goes into the audition room to hear how it will sound at the receiving end. Our choir has always sung in the same standing position used for regular concerts, except that the soloist comes forward near the microphone. All music is sung from memory, which means programs must be very carefully prepared.

A careful selection should be made for the program to suit as many of the fifty-seven varieties of musical taste as possible.



THE A CAPPELLA CHOIR OF CLEVELAND HEIGHTS HIGH SCHOOL

This organization has appeared frequently on the air in local and chain broadcasts, under the direction of Mr. Strickling. The picture was made in the National Broadcasting Company's Cleveland Station WTAM, December, 1934. Says Mr. Strickling: "It is on this platform and in this position they sing. Back row, left to right, first bass, second bass, first tenor, second tenor: Girls rows, left to right, second soprano, first soprano, second alto, first alto. Robes are not worn during a broadcast."

Nothing cheap should be included, but it is no sin to use lighter numbers occasionally. The following is a typical program.

Popule Meus, Quid Feci Tibi—*Victoria*.
Nightfall in Skye—*Roberton* (Humming).
Music in the Mine—*Dett*.
Lullaby—*Mozart*.
Rantin' Rovin' Robin—*Scotch Folk Song*.
Keep on Praying to the Lord—*Booth*.
Czechoslovakian Dance Song—*Manney-Strickling*.
Gesù Bambino—*Yon* (with organ).

This program was well varied with serious and light songs, and with the longer ones mingled with the shorter. The first selection was preceded with one verse of words set to the hymn tune *Serenity*, then hummed during the announcer's first remarks, and the close was the benediction, humming again during the final words of the announcer. No "school" songs have ever been broadcast on the network programs. Naturally, the occasion will help in the selection of the music, for on an Easter program at least two of the above lighter songs would not be included.

From our experience we have not found it necessary to go out of the way of our daily careful preparation of song material in

order to get it across from the studio. A choir that is trained in fundamentals, has the requisite "blending" of voices, that has all music memorized, that is not unduly "self-conscious" in public no matter what the nature of the appearance, and that is reasonably flexible in performance, should not hesitate nor become frightened at the invitation to do a radio program. Indeed, one may well have more fear for the director than for his singers! A half hour on a chain program is filled with more tension and dread on the part of the director that something may go wrong than a two-hour concert in an auditorium. Should the singers get off to a bad start in the latter concert it is easy to laugh it off and start again, but on the air it is pure tragedy. A singer fainting in the studio may cause untold disaster, whereas, in the auditorium a sympathetic audience will view such a mishap more kindly. Greater alertness and quicker thinking is demanded in the studio, and where time must be considered "loafing" the program along cannot be tolerated.

Singers enjoy the "feeling" of singing to an unseen audience, once the strangeness of the studio is gone. There is a greater thrill from the network concerts than any concert and director and singers read with real satisfaction the "fan" letters that come in after the broadcast.

The Values of Music Contests

C. STANTON BELFOUR

Executive Secretary, Pennsylvania Forensic and Music League, University of Pittsburgh

ANY SURVEY of the American musical scene reveals the important rôle of music contests to the community. The joy of achievement is response to a challenge. A contest of groups is one kind of challenge to any community. It has been found from experience that the "state-wide community" offers the solution for the field of interschool contests. Rural areas can best be grouped into the county unit to serve as the community for recognition of achievement. There are problems of geography, coöperating agencies, existing units, and imaginary lines of demarcation which affect the organization of any contest program. From the ranking of players to first chairs in sections of bands and orchestras to the ranking of school units representing their respective communities—town, township, city, county, district, and state—the stimulus afforded by contests has brought Bach, Beethoven, Brahms and the others of the glorious company of craftsmen to many communities which without a contest program would be denied opportunities to achieve.

Several years ago A. D. Zanzig told us what music does for people.¹ The reason, he says, for having challenges in music, essentially contrary to the spirit of musical expression, is that they tend to carry the performer beyond the inertia and often uninteresting steps of elementary study to a high degree of skill and musicianship which will hold him. We learn by doing. We like to do those things in which we are skillful. Given an opportunity, we are likely to continue without artificial stimulus.

In all play there is an element of competition. There is a biological basis of competition, a genetic development, and pedagogy of rivalry. Animal behaviourism is replete with illustrations of the contest as a stimulus to learning. The play of young animals, instinctive or compulsory, aids the "survival of the fittest," for the preservation of the species in the animal communities. Primitive peoples were quick to discern the tremendous teaching power of contests. The "glory that was Greece" reveals that the Hellenic people taught athletic skills, military practices, oratory, drama, poetic composition, and many other activities by means of their great games and festivals. In the middle ages, the skilled schoolmasters were the Jesuits, and we find them committed to competitions to stimulate learning. Tour-

naments and jousts are synonymous with feudalism, and feudal contests taught the young the arts of war, lessons in sportsmanship and knightly conduct. Our Welsh friends have become the greatest choral singers in the world, largely by means of national contests which antedate man's recollections. American pioneers in the frontier forests, prairies, and plains mastered wood chopping, corn husking, and horsemanship by means of the contest. Today in Soviet Russia, Fascist Italy, and Nazi Germany one finds the rulers encouraging mass competitions.²

All of these contest examples have one object, namely, to fit the young in their leisure for duties and skills in adult life, toward a mastery of the environment in the community in which the individual happens to live. Schools are supposed to train for life, and since life itself is a contest, what better agency exists to create life-like situations and stimulate learning than the interschool contest?

But the contest idea has its opponents as well as its proponents. There is in American educational thought today, a hang-over from Rousseau and his school. The Roussellian view sets forth that the desire to learn should arise from interest in the subject itself, entirely free from extraneous motives. Horace Mann, the great American exponent of this attitude, inveighed against contests and many theorists have followed him. To what extent?

Contests are organized in every one of the forty-eight states. They have made steady progress as an integral part of the curricular and extra-curricular activities of American schools. Our whole grading system, marks, distinctions, and honors for scholastic attainments are in direct violation of the teachings of Rousseau. State-wide athletic leagues prevail in all the states. There are more than forty state debating leagues recruiting 100,000 students annually from 6,000 high schools. And music contests are organized in thirty-one states exclusive of several interstate leagues. The annual inventory for music contests reveals a million and a half boys and girls in 20,000 school bands and 40,000 orchestras. Herein they find happy preparation for adult life in a time when leisure is an ever-increasing problem.

¹ The case for the interschool contest as a stimulus to learning is further developed by Roy Bedichek in charge of contests in Texas, ("Interschool Contests," Junior-Senior High School "Clearing House," October, 1931, pp. 83-88.)

² "Music in American Life" (prepared for the National Recreation Association) Oxford University Press, New York, 1932.

The music contest came with the rapid growth of school population housed in high schools which created the setting for competitive units. Man has always had a competitive urge which in most cases must be aroused by an artificial stimulus. Just as soon as a school evolved music units, it was not long until the urge came for stimulation by using the contest technique. There were state-wide track meets and state-wide debate tournaments to serve as precedents. Under the leadership of the National Bureau for the Advancement of Music, the music contest assumed an important rôle in American musical life. This aegis is now provided by the Music Educators National Conference through its permanent Committee on Festivals and Contests, and formerly the Committee on Instrumental and Vocal Affairs, co-operating with the various state and national contest organizations and committees.

The value of a contest is enhanced by having the participants engage in it in a representative capacity. The intra-mural contest can only be ideal in schools large enough to have a program of sufficient range and variety to satisfy the competitive urge of its pupils. The difficulty lies, as President Lowell of Harvard has said, in providing the competitive units. Dividing even a large school into "reds and blues" is uphill work. Many schools find solace in the festival, and massed group performances, but there is a difference between just singing and singing one's head off. Perhaps the ideal solution is a combination festival-contest. The term "festival," however, connotes the omission of the competitive in music undertakings. It would seem, indeed, that the deliberate use of this term for many contests is nothing more than a new dress for an old idea. Examine the literature of a number of mid-western state-wide music festivals, and one finds them, like Shakespeare's rose, no whit less sweet than a contest. Why call a rose by any other name? Contests are contests. The same old idea has been omnipresent since time immemorial.

One can make a strong theoretical case against music contests. A strong case can also be made against meat eating, but meat eaters we are and perhaps always shall be. We face a condition, not a theory. The "nervous strain" bogey has been raised often as a contest "evil." But life just cannot go on without a certain amount of nervousness. Contest performances teach us how to control this nervous strain and how to get results in spite of nervousness and excitement. Much criticism directed toward contests results from the commercialization of many competitive activities. Newspapers and magazines are full of all kinds of contests and each day's radio program lists advertising on programs with the contest a bait to its listeners. Objectivity is sometimes an evil, but it can be controlled under proper auspices. The music contest sometimes is a contest between conductors and there are those who argue for student conductors to obviate this objection. The perversions of contests are many, but can be controlled; the benefits of contests are legion, and must be controlled. The fact remains that no part of our school work does as much as a program of contests in the matter of creating life-like situations in which the individual is taught self-control, good sportsmanship, concentration of effort, the value of fair play, hard work, and careful preparation.

A sound program of music contests has certain requisites which can be catalogued:

- (1) Include in the program only those events which are "legitimate" in the music education curriculum.
- (2) Anchor the contest to the public schools and obtain the coöperation of leaders of public school music.
- (3) Vary the program so that it will appeal to many schools and attract wide participation.
- (4) Coördinate the contest work in the state by coöperating with all of the various agencies so that the program will be unified.
- (5) Emphasize the exhibitory features of contests so that they are events of a public nature rather than mere tests or examinations.

Educational Values of Music Contests

▲ A STATE-WIDE program of music contests can, if it is supervised, controlled, and administered, accomplish the following:

- (1) Encourage an interest in music by promoting concerts in which representatives of many high schools may join.
- (2) Make it possible for large numbers of students to hear music of outstanding worth.
- (3) Demonstrate the accomplishments of high schools in their music courses and organizations.
- (4) Set standards for high school music.
- (5) Acquaint high school students with the progress in music in other schools.
- (6) Give an incentive for intense and sustained preparation.
- (7) Recognize outstanding merit.

(6) Obtain competent judges (always from the public school music field rather than from the professional groups), since a contest is no better than its judge.

(7) Devise the regulations in such a way as to assure the participation of bona-fide high school students. Do not burden the schools with too much "red tape."

(8) Introduce educational features when possible, such as sight reading and singing and massed singing and playing.

(9) Confine all business communications to public school officials; avoid commitments to interested relatives and friends.

(10) Prescribe test pieces throughout in order to assure better adjudication and standards.

(11) Withhold release of test pieces within reasonable limits in order to avoid too much sustained preparation.

Music contests are now recognized as necessary and valuable. They have stimulated music education in each community and have contributed to the advancement of public school music. They have appealed to the high schools as a spur to activity and a whetstone for talent. They have injected a new virus into many schools suffering under the delusions of "having arrived." They have saved the music program in dozens of communities when retrenchment raised its horny hand to deny music education to our boys and girls. They have evoked high praise from leading adjudicators and full-hearted coöperation from city and county superintendents, state department officials, principals, and college teachers of music. "We are where we are today," to use a phrase oft stated by the eminent in American music, "because of the music contest."

Furthermore, there have been marked strides in the development of public school music, directly traceable to the music contest. Instrumentation is no longer a problem in many states because all the reputable instruments are not only included in high school bands and orchestras, but also are well played. Solo contests have, moreover, encouraged young players to master the more difficult instruments. The use of required test pieces, the "curricula" for any contest program, has made for better music to be played or sung in free choice selections. Standards of quality have reached new highs until adjudicators exclaim, "Can we continue to improve, for we seemed to have reached perfection!" The instrumental ensembles and *a cappella* choirs are developing rapidly in many communities.

Aristotle has said, "It is within the power of music to produce a certain condition of character by training the young in the faculty of enjoying themselves in the right way." I believe there is no better way to encourage an interest in music, set high standards, recognize outstanding talent, and provide for wide participation than by the road of the interschool music contest.

An address delivered at the Convention of the Pennsylvania State Education Association, Music Section, Harrisburg, 1934.

The National President's Page

By HERMAN F. SMITH

M. E. N. C. COMMITTEE APPOINTMENTS

WITH pleasure and satisfaction your President and Executive Committee announce the personnel of the standing committees for the 1935-36 biennium. Some changes in the organization plan and in the functioning of these committees have been made, but all the phases of endeavor promoted by the Conference in the past are retained, even though some of the committees may appear under different names. These changes were made in order to better define and classify the work of each committee and avoid overlapping of their activities as much as possible. In this reorganization plan it has seemed desirable to establish four general groupings:

(1) *Music Education.* These committees are planned to parallel the anticipated list of section meetings for the next biennial convention. Each committee in this division is to focus its plans toward building a program for a section meeting, at which time the results of its study and deliberation can be presented in the form of reports, papers, addresses, discussions, demonstrations or the like.

(2) *Educational Activities.* Committees under this grouping will deal with the various educational activities sponsored directly by the Conference or through affiliated groups.

(3) *Promotion and Publicity.* These committees are to function as the name of each implies in promoting the growth, service, and welfare of the Conference, and in the promotion of music education in general.

(4) *Organization.* Committees in this grouping deal with various phases of Conference administration.

The whole-hearted response of the Conference members in accepting appointment to these committees bespeaks a willingness to serve which characterizes all true disciples of a profound belief. May the results of their work, which will terminate at the 1936 convention, place music education as a star of the first magnitude in the educational firmament. All Conference members are urged to write their suggestions or present their problems to any of the committee chairmen named, who will be dealing with the particular phase of work which involves their interest.

I. Committees on Music Education

MUSIC IN VILLAGE, CONSOLIDATED AND RURAL SCHOOLS

Samuel T. Burns (Chairman), Louisiana State Dept. of Music Education, Baton Rouge, La.
Minoma Benson, Medina, Ohio.
Glenn Gildersleeve, State Dept. of Public Instruction, Central Law Bldg., Dover, Del.
Marguerite V. Hood, State Dept. of Public Instruction, Helena, Mont.
Margaret L. Leist, Jefferson County School, Lakeland, Ky.
Kathleen Munro, University of Washington, Seattle, Wash.
Paloma P. Prouty, 4010 Fifth St., Riverside, Calif.
M. Claude Rosenberry, Director of Music Education, State Dept. of Public Instruction, Harrisburg, Pa.

ELEMENTARY GENERAL

Agnes Benson (Chairman), 3819 Pine Grove Ave., Chicago, Ill.
Ann Britton, 1831 W. Tenth St., Oklahoma City, Okla.
Laura Bryant, 422 E. Buffalo St., Ithaca, N. Y.
Isla M. Davis, 1018 N. Market, Wichita, Kan.
Percy Graham, 11 Humphrey Terrace, Swampscott, Mass.
Harry Hill, 835 Queen's Blvd., Kitchener, Ontario, Can.
Lorle Krull, 514 E. 33rd St., Indianapolis, Ind.
Jessie E. Marker, 234 W. Adams St., Los Angeles, Calif.

ELEMENTARY SCHOOL CHOIRS

F. Colwell Conklin (Chairman), 63 Hillcrest Ave., Larchmont, N. Y.
Margaret Dirks, Box 562, Wheaton, Ill.
Howard N. Hinga, 21 Arnold Park, Rochester, N. Y.
Lula Kilpatrick, 2324 S. 49th Ave., Cicero, Ill.
Mrs. Avis T. Schreiber, 1036 N. Dearborn St., Chicago, Ill.
William P. Twaddell, 707 S. Duke St., Durham, N. C.
Ralph W. Wright, Board of Education, Indianapolis, Ind.

ELEMENTARY SCHOOL INSTRUMENTAL

David Mattern (Chairman), School of Music, University of Michigan, Ann Arbor, Mich.
Leslie Brewer, Box 4444, Tucson, Ariz.
William H. Engel, 2130 Harding Ave., Detroit, Mich.
Charles A. Hayward, Box 24, Los Gatos, Calif.
Lucile A. D. Hennigar, Glendive, Mont.
Traugott Rohner, 2514 Jackson Ave., Evanston, Ill.
Edmund Schill, 88 S. 16th St., East Orange, N. J.

VOCAL MUSIC—JUNIOR HIGH SCHOOL

Clara Ellen Starr (Chairman), Board of Education, Detroit, Mich.
Louise Brehmer, Box 264, Sheridan, Wyo.
Florence J. Coatsworth, 909 Park Ave., Galena, Ill.
Thelma Heaton, Sparling Hotel, Great Falls, Mont.
Ethel Hiscox, Isaac Young High School, Center Ave., New Rochelle, N. Y.
Esther Johnson, 919 W. 50th St., Los Angeles, Calif.
Grace G. Pierce, 23 Maple St., Arlington, Mass.
James L. Waller, 1232 S. Lewis Ave., Tulsa, Okla.

VOCAL MUSIC—SENIOR HIGH SCHOOL

Edith Wines (Chairman), 3250 W. Adams Street, Chicago, Ill.
Kathryn E. Bauder, 609 S. Meldrum St., Fort Collins, Colo.
Arthur J. Havlovic, Box 12, College Hill, Cincinnati, Ohio.
Ethel M. Henson, 833 Central Bldg., Seattle, Wash.
Marguerite Porter, 125 Ivy Lane, Daytona Beach, Fla.
Edwin M. Steckel, 140 Union Ave., Peekskill, N. Y.
Robert J. White, c/o Public Schools, East Chicago, Ind.

VOICE TRAINING CLASSES

William Breach (Chairman), Room 804, City Hall, c/o Board of Education, Buffalo, N. Y.
Mabelle Glenn, 207 Studio Bldg., Kansas City, Mo.
John A. Hoffman, 509 Howell Ave., Cincinnati, Ohio.
Harper C. Maybee, 115 Buckley St., Kalamazoo, Mich.
Harry W. Seitz, 1690 Burlingame, Detroit, Mich.
Marlow G. Smith, 19 S. Goodman, Rochester, N. Y.
Arthur E. Ward, 22 Valley Rd., Montclair, N. J.
Glenn H. Woods, Administration Bldg., 1025 Second Ave., Oakland, Calif.

VOCAL ENSEMBLES

Frank C. Biddle (Chairman), 1455 Penn Ave., Wilkesburg, Pa.
Erhardt Bergstrasser, 1420 Edgewater Ave., Chicago, Ill.
F. Edna Davis, 4946 Greene St., Philadelphia, Pa.
Dale Gilliland, 116 Ransom Ave., Grand Rapids, Mich.
Edward J. Grant, 83 Glenham St., Providence, R. I.
K. Elizabeth Ingalls, 300 Elm St., Westfield, N. J.
Maurice T. Iverson, Central High School, Sioux City, Ia.

VOCAL MATERIALS REVIEWING

George Oscar Bowen (Chairman), 211 E. 29th St., Tulsa, Okla.
Ralph Baldwin, 8 Forest Rd., W. Hartford, Conn.
Marshall Bartholomew, 119 W. 57th St., New York City.
Noble Cain, 1331 Chase Avenue, Chicago, Ill.
Hollis Dann, Dept. of Music Education, New York University, 80 Washington Square, East, New York City.
Jacob Evanson, Music House, Western Reserve Univ., Cleveland, Ohio.
Osbourne McConathy, 24 Snowden Pl., Glen Ridge, N. J.
John Finley Williamson, Westminster Choir School, Princeton, N. J.

INSTRUMENTAL CLASSES

Joseph E. Skornicka (Chairman), 1111 N. Tenth St., Milwaukee, Wis.
Leroy W. Allen, Los Angeles Junior College, Los Angeles, Calif.
Sherman Clute, Board of Education, Rochester, N. Y.
Dale Harris, 13 Osceola Ave., Pontiac, Mich.
Mrs. Lena Milam, 1693 Pennsylvania Ave., Beaumont, Texas.
Willfred C. Schlager, 2936 Bales Ave., Kansas City, Mo.
George P. Spangler, Board of Public Education, Parkway at 21st St., Philadelphia, Pa.

PIANO CLASS INSTRUCTION

(Names of Personnel to be Supplied)

ORCHESTRA AND STRING ENSEMBLES IN JUNIOR AND SENIOR HIGH SCHOOLS

Kenneth Kelley (Chairman), 824 Dean St., Schenectady, N. Y.
George Dasch, Lyon and Healy Bldg., Chicago, Ill.
Gerald Doty, Shawnee High School, Louisville, Ky.
May H. Hanley, 18 Mitchell St., Providence, R. I.
C. Paul Herfurth, 145 Gregory Ave., West Orange, N. J.
Carl A. Pitzer, Lincoln High School, Seattle, Wash.
Virginia L. Short, 140 E. Willow St., Stockton, Calif.

BAND AND WIND ENSEMBLES IN JUNIOR AND SENIOR HIGH SCHOOLS

William D. Revelli (Chairman), Hobart High School, Hobart, Ind.
Mac E. Carr, River Rouge High School, River Rouge, Mich.
Mark A. Davis, 110 S. Main St., West Hartford, Conn.
J. Dale Diehl, Director of Music, High School, White Plains, N. Y.
Yale H. Ellis, 7810 Sixth Ave., S., Birmingham, Ala.
J. Irving Tallmadge, Maywood, Ill.
Joseph Weiss, 5823 Avenal Ave., Oakland, Calif.

OPERETTAS AND OPERAS IN THE SCHOOLS

Ida E. Bach (Chairman), 415 W. 31st St., Los Angeles, Calif.
Sadie Rafferty, Evanston High School, Evanston, Ill.
Emmett A. Raymond, Mechanic Arts High School, Central Ave. and Roberts St., St. Paul, Minn.
H. W. Stopher, Louisiana State University, Baton Rouge, La.
Kenneth R. Umfleet, 14 Cole Apartments, Greencastle, Ind.

MUSIC APPRECIATION

William C. Hartshorn (Chairman), 1817 W. 42nd St., Los Angeles, Calif.
Lenora Coffin, 2934 N. Delaware St., Indianapolis, Ind.
Hilda E. Dierker, Ohio State University, Dept. of Music, Columbus, Ohio.
Theodore M. Finney, Thomas Jefferson High School, Council Bluffs, Ia.
Florence A. Flanagan, 1111 N. Tenth St., Milwaukee, Wis.
Ruby Ann Lorence, Mills College Post Office, Oakland, Calif.
E. J. Schultz, University College of Music, Tucson, Ariz.
Sudie L. Williams, 6831 Clayton Ave., Dallas, Texas.

MUSIC THEORY IN SECONDARY SCHOOLS

Francis Findlay (Chairman), 296 Huntington Ave., Boston, Mass.
Ina M. Davids, 958 Grand View, Los Angeles, Calif.
Anton H. Embs, 619 Washington Blvd., Oak Park, Ill.
Elisabeth Gleason, 181 Westland Ave., West Hartford, Conn.
Max Krone, Arthur Jordan Conservatory, Indianapolis, Ind.
Milton Rusch, 5401 N. Idlewild Ave., Milwaukee, Wis.
Arthur F. A. Witte, 97 Greenvale Ave., Yonkers, N. Y.

COORDINATION AND INTEGRATION OF MUSIC IN SCHOOL CURRICULUM

Hobart Sommers (Chairman), 502 Aldine Ave., Chicago, Ill.
Frances M. Chaburn, 500 S. 8th St., Apt. 1, Springfield, Ill.
Inez Field Damon, State Teachers College, Lowell, Mass.
Effie E. Harman, 863 Forest Ave., South Bend, Ind.
Hazel Gertrude Kinsella, 2721 "R" St., Lincoln, Neb.
Mae Knight Siddell, 401 Ninth St., Santa Monica, Calif.
Mrs. Mabel Spizay, Court House, Santa Ana, Calif.
John L. Wilsbach, Oneonta State Normal School, Oneonta, N. Y.

MUSIC SUPERVISION

George L. Lindsay (Chairman), Administration Bldg., Parkway at 21st St., Philadelphia, Pa.
Charles M. Dennis, Board of Education, San Francisco, Calif.
Eugene M. Hahnel, 6245 Itaska Ave., St. Louis, Mo.
Leta Kitts, 2015 Seventh Ave., N., Birmingham, Ala.
Clementine Monahan, 705 Tate Ave., Memphis, Tenn.
James D. Price, High School, Hartford, Conn.
Fowler Smith, 11526 Linwood Ave., Detroit, Mich.
Ralph G. Winslow, 16 Glenwood St., Albany, N. Y.

TEACHER TRAINING

Estelle L. Windhorst (Chairman), 5810 Julian Ave., St. Louis, Mo.
Hugo Anhalt, Milwaukee State Teachers College, Milwaukee, Wis.
Alice E. Bivins, 525 W. 120th St., New York City.
Melvia L. Danielson, Dept. of Music Education, Ohio Univ., Athens, Ohio.
Walter Grimm, Winona State Teachers College, Winona, Minn.
Helen M. Hosmer, 12 Hamilton St., Pottsdam, N. Y.
Joseph A. Leeder, Ohio State University, Columbus, Ohio.
Catharine E. Strouse, Kansas State Teachers College, Emporia, Kan.

COLLEGE AND UNIVERSITY MUSIC

John Beattie (Chairman), 1822 Sherman Ave., Evanston, Ill.
S. Earl Blakeslee, 214 E. 4th St., Ontario, Calif.
Harold L. Butler, College of Fine Arts, Syracuse, N. Y.
Glen Haydon, University of North Carolina, Chapel Hill, N. C.
Archie N. Jones, University of Minnesota, Minneapolis, Minn.
William E. Knuth, San Francisco State Teachers College, Buchanan and Waller Sts., San Francisco, Calif.
Earl V. Moore, 541 Elm Street, Ann Arbor, Mich.
Russell V. Morgan, Board of Education, Cleveland, Ohio.

MUSIC EDUCATION THROUGH RADIO

Arthur H. J. Searle (Chairman), 322 King Ave., Detroit, Mich.
Edgar B. Gordon, 2206 Van Hise Ave., Madison, Wis.
Myrtle Head, 2032 E. 115th St., Cleveland, Ohio.
Edith M. Keller, State Department of Education, Columbus, Ohio.
Alice Rogers, c/o Board of Education, 1333 6th St., Santa Monica, Calif.
Albert J. Southwick, K. S. L. Radio, Salt Lake City, Utah.

COMMUNITY MUSIC

Alexander Stewart (Chairman), School of Music, University of Southern California, Los Angeles, Calif.
Nellie Beatrice Huger, Hartland Music Hall, Hartland, Mich.
Mayme E. Irons, 1745 N. Church St., Decatur, Ill.
Hazel B. Nohavec, 1010 Berkeley St., Claremont, Calif.
Mrs. Eva L. Schurmann, 1307 N. Alabama St., Indianapolis, Ind.
Cobby de Stivers, Waco High School, Waco, Texas.
Lewis L. Stookey, Box 822, Mobile, Ala.
Augustus D. Zanzig, 315 Fourth Ave., New York City.

MUSIC EDUCATION IN THE CHURCHES

Olaf C. Christiansen (Chairman), Oberlin, Ohio.
Earl E. Harper, Evansville College, Evansville, Ind.
M. J. Luvaas, Allegheny College, Meadville, Pa.
R. G. McCutchan, School of Music, DePauw Univ., Greencastle, Ind.
John Finley Williamson, Westminster Choir School, Princeton, N. J.

PAROCHIAL SCHOOL MUSIC

(Names of Personnel to be Supplied)

II. Committees on Educational Activities

FESTIVALS AND CONTESTS

William W. Norton (General Chairman), Flint Community Music Association, Flint, Mich.

Band Section—Festivals and Contests Committee

A. A. Harding (Chairman), Band Bldg., University of Illinois, Urbana, Ill.
Harry F. Clarke, 1260 Elbur Ave., Lakewood, Ohio.
L. Bruce Jones, Little Rock High School, Little Rock, Ark.
A. R. McAllister, Joliet Township High School, Joliet, Ill.
Ernest S. Williams, 153 Ocean Ave., Brooklyn, N. Y.

Orchestra Section—Festivals and Contests Committee

Charles B. Righter (Chairman), State University of Iowa, Iowa City, Ia.
John H. Jaquish, 7501 Ventnor Ave., Atlantic City, N. J.
Adam P. Lesinsky, Whiting City Schools, Whiting, Ind.
J. Leon Ruddick, 120 Board of Education Bldg., 1380 6th St., Cleveland, O.
Herman Trutner, Jr., 5328 Lawton Ave., Oakland, Calif.

Instrumental Ensembles Section—Festivals and Contests Committee

Lee M. Lockhart (Chairman), Board of Education, Forbes and Bellefield, Pittsburgh, Pa.
O. J. Kraushaar, 568 E. Main St., Waupun, Wis.
James P. Robertson, 1104 E. Elm St., Springfield, Mo.
Claude B. Smith, Basse High School, Evansville, Ind.
George E. Waln, 82 S. Cedar St., Oberlin, Ohio.

Instrumental Solo Section—Festivals and Contests Committee

E. C. Moore (Chairman), 416 E. Circle, Appleton, Wis.
Dwight Defty, 60 Pomona Ave., Long Beach, Calif.
Arthur Goranson, 120 Prospect St., Jamestown, N. Y.
David T. Lawson, 1224 Garfield, Topeka, Kan.
Ralph E. Rush, Heights H. S., Cedar and Lee Rds., Cleveland Hts., Ohio.

Vocal Section—Festivals and Contests Committee

Richard Grant (Chairman), State College, Pa.
Charles R. Cutts, 411 N. 29th St., Billings, Mont.
Haydn M. Morgan, 143 Bostwick St., N. E., Grand Rapids, Mich.
Mrs. Carol Pitts, Central High School, Omaha, Neb.
Alfred J. Spouse, 149 Elmdorf Ave., Rochester, N. Y.

Activities Council of the Festivals and Contests Committee

Joseph E. Maddy (Chairman), Box 606, Ann Arbor, Mich.
John H. Barabash, 2208 S. Millard Ave., Chicago, Ill.
C. Stanton Belfour, University of Pittsburgh, Pittsburgh, Pa.
Arthur H. Brandenburg, 812 Bailey Ave., Elizabeth, N. J.
Wade R. Brown, North Carolina Women's College, Greensboro, N. C.
Harold L. Butler, School of Music, Syracuse University, Syracuse, N. Y.
Cleva J. Carson, University of Florida, Gainesville, Fla.
Mark A. Davis, 110 S. Main St., West Hartford, Conn.
Joseph A. Gremelspacher, 501 S. Water St., Crawfordsville, Ind.
Wilbert B. Hitchner, Board of Education, 11th and Washington Sts., Wilmington, Del.
Adrian E. Holmes, High School Bldg., Burlington, Vt.
Mildred Lewis, 218 Arlington Ave., Lexington, Ky.
Ernest L. Owen, 254 Miller Ave., Mill Valley, Calif.
Elbridge S. Pitcher, Belfast, Me.
M. H. Shoemaker, Hastings, Neb.
J. Jones Stewart, 5342 St. Charles Ave., New Orleans, La.
Lorraine E. Watters, 1531 Forty-sixth St., Des Moines, Iowa.
H. C. Wegner, 215 E. Jefferson, Waupun, Wis.
Harry E. Whittemore, 42 Powder House Blvd., West Somerville, Mass.
Arthur L. Williams, Conservatory of Music, Oberlin College, Oberlin, O.
George C. Wilson, Kansas State Teachers College, Emporia, Kan.

SCHOOL EXHIBITS

(Names of Personnel to be Supplied)

III. Organization Committees

EDITORIAL BOARD

Edward Birge (Chairman), 828 E. Third St., Bloomington, Ind.
William Earhart, 215 Lathrop St., Pittsburgh, Pa.
Karl W. Gehrkens, Oberlin College, Oberlin, Ohio.
Mary E. Ireland, 2414 "T" St., Sacramento, Calif.
Jacob Kwalwasser, 860 Livingston Ave., Syracuse, N. Y.
James L. Mursell, P. O. 258, Appleton, Wis.
Paul J. Weaver, 320 Wait Ave., Ithaca, N. Y.
Grace V. Wilson, Board of Education, Wichita, Kan.

TRANSPORTATION

C. E. Lutton (Chairman), 64 E. Jackson Blvd., Chicago, Ill.

NECROLOGY

Secretaries of the Sectional Conferences with Executive Secretary, National Conference, as Chairman.

COMMERCIAL EXHIBITS

Arthur A. Hauser (Chairman), c/o Carl Fischer, Inc., Cooper Square, New York City.

LEGISLATIVE COORDINATION

Members of the National Board of Directors with Louis W. Curtis, 1205 W. Pico Boulevard, Los Angeles, California, as Chairman.

CONTINUED ON PAGE FORTY-EIGHT

Southwestern Music Conference and Festival

Springfield, Missouri, April 3, 4, 5, 1935

GREETINGS to the members and friends of the Southwestern Music Supervisors Conference: We submit to you the program for our Fourth Biennial which opens in Springfield, Missouri, April 3, 1935—one month from the day these lines are written. In reality, it will be the "Fifth Biennial" for me, for the building of the 1933 program made the cancelled meeting almost as real as though the meeting had taken place in actuality, instead of on paper and in the plans, work and anticipation of those who helped in the preparations. There is always a glamour about doing things you do for the first time, and because the 1933 program was completed, if not fulfilled, it still remains very real in the consciousness of many of us.

Here is another program just as good, if not better—but I am cautious, and I am now saying to you in the language of the old dandy, "If de Lawd is willin' and nothin' happens," I'll be waiting for you in Springfield.

The program has been arranged according to the wishes expressed by many supervisors, in that every session may be attended, if one so desires. Or in lieu of some programs, one may use the time in enjoying the wonderful display of things musical brought to us by the exhibitors for our inspection. This

part of the Conference program will of itself repay your visit to Springfield.

While the program is still incomplete in some phases, I can predict some pleasant surprises. Joseph Bentonelli of whom Oklahoma is so justly proud, has promised to forsake his meteoric course among Metropolitan and Chicago Civic opera stars, to sing for us if his manager can so arrange his plans.

In any event, we have splendid times ahead. Distinguished guest speakers, and judges, concerts, Kansas City's great symphony orchestra, departmental programs of outstanding interest, valuable demonstrations along many lines—and in addition, the delightful hospitality which has been planned for us in Springfield.

We have done the best we could under some difficulties and handicaps. Now will you do the BEST that you can do? Come to Springfield and join in making this Conference the most interesting to date. If you cannot come, send in your membership to show that you are in rapport with your profession and grateful to the Music Educators Conference for the help it brings to you.

FRANCES SMITH CATRON, *President*

PROGRAM

Tuesday, April 2—Evening

9:00 Informal Get-together at Colonial Hotel.

Wednesday, April 3—Morning

8:00 Registration and visiting exhibits at the Mosque.

10:30 FORMAL OPENING OF CONFERENCE AT MOSQUE.

Presiding: J. Luella Burkhard, Pueblo, Colorado, National Board of Directors.

Music: Boy Scouts Band, Springfield, Missouri, Dr. R. Ritchie Robertson, Conductor.

Overture—Light Cavalry *Suppe*
In The Great Beyond *Brooks*
Selections from "Show Boat" *Kern*
March—Bluebonnet *Robertson*

Invocation: Dr. A. J. McClung, First and Calvary Presbyterian Church.

Introductions and addresses of welcome:

Harry D. Durst, Mayor of Springfield.

Mrs. R. Ritchie Robertson, President of Springfield Parent Teacher Council.

H. P. Study, Superintendent of Schools.

J. T. Woodruff, President of Chamber of Commerce.

Jewel Windle, Membership Chairman.

Mrs. A. S. E. Sanders, President of Music Club.

Mrs. Harry Bissett, Chairman of Banquets.

Response for the Conference: Miss Jessie Mae Agnew, Second Vice-President, Casper, Wyoming.

Music: Springfield High School Girls Glee Club, Miss Georgia Walker, Director.

The Nightingale *Tchaikowsky*
To be Sung on the Water *Schubert*

President's Address: Frances Smith Catron, Supervisor of Music, Ponca City, Oklahoma. "Character Training Through Music Education."

High School Boys Glee Club, Springfield, Missouri. Miss Georgia Walker, Director.

The Two Grenadiers *Schumann-Zeiner*
The Jolly Rogers *Robertson*

Address: H. P. Study, Superintendent of Schools, Springfield, Missouri.

Combined Glee Clubs.

Dark Water *James*
Now Thank We All Our God *Cruger-Mueller*

Election of Nominating Committee.

Wednesday—Noon Hour

12:00 Informal Luncheon Groups.

Executive Board.

Wednesday, April 3—Afternoon

1:00 Visit Exhibits.

1:30 RADIO IN EDUCATION. Sudie L. Williams, Supervisor, Dallas, Chairman.

"The Music Education Hour in the Home for Mothers and Others," Sara Conlon, Assistant Supervisor of Music, St. Louis, Mo.

"Supervision by Radio," Joseph E. Maddy, University of Michigan, Ann Arbor.

"Dallas Supplements Music Study in Radio," Sudie L. Williams.

Discussion.

3:00 RURAL MUSIC SECTION (Mosque). Missouri State Supervisor of Music, Chairman.

Missouri Rural School Chorus of 1500 children, conducted by Henrietta Keller, Southwest State Teachers College, Springfield.

Lullaby *Brahms*
My Heart Ever Faithful *Bach*

Folk Songs

Partner, Come *German*
Dancing School *American*
Over the Heather *Swedish*
The Owl and the Moon *French*
Gondoliera *Italian*

Group by American Composers

The Sandman *Hartford*
Queen of Arbia *Bartholomeo*
Yo San *Bartholomeo*
Morning Glory *Chadwick*
Sing When You Are Happy *O'Hara*

"Are Rural Missouri Schools Interested in a Music Program?" Mabel Moberly, Rural Supervisor, State Teachers College, Springfield, Missouri.

4:30 Drive to State Teachers College for Reception and Tea. Transportation arranged by Parent Teachers Council.

Wednesday, April 3—Evening

6:30 INFORMAL DINNER AND FROLIC (Ontra Rooms, McDaniel Street). Frank C. Mann, Member of Board of Education, Chairman.

Toastmaster, John C. Kendel, Denver, Colorado.

Greetings from State Chairman, Stunts by States.

Group Singing led by George Oscar Bowen, Tulsa, Oklahoma.

Address: "Home-Made Music," W. Otto Miessner, Miessner Institute of Music, Chicago.

Music: David T. Lawson, Supervisor of Music, Topeka, Kansas.

Feature Speakers to be announced.



FRANCES SMITH CATRON
Pres., Southwestern Conference



R. RITCHIE ROBERTSON
Director of Music, Springfield



H. P. STUDY
Supt. of Schools, Springfield



JAMES P. ROBERTSON
Director Instrumental Music

Wednesday Evening—continued

- 8:30 CONCERT at St. Paul's Methodist Episcopal Church, by Fine Arts Department of State Teachers and Drury Colleges. Complimentary to members of the Conference. Conducted by C. P. Kinsey. Head of Music Department, State Teachers College, and T. Stanley Skinner, Dean of Music at Drury College.
- 10:30 Lobby Sing at Kentwood Arms Hotel, led by Eugene M. Hahnel, Supervisor of Music, St. Louis, Missouri, Chairman of Lobby Sings.

Thursday, April 4—Morning

- 8:00 Visit Exhibits.
- 9:00 Ensemble Auditions.
- 9:00 GENERAL SESSION at Mosque. President Frances Smith Catron presides.
- Music: Springfield High School Band, James P. Robertson, Conducting.
- Concert March, Hall of Fame.....*Olivadoti*
Overture, The Flying Dutchman.....*Wagner*
Bolero*Ravel*
- Address: "Music Education and Associated Interests," Harry T. FitzSimons, Chicago, Representative of Music Education Exhibitors Association.
- Music: Instrumental Ensemble: Soldan High School, St. Louis, M. Teresa Finn, Director.
- Serenata Napolitana.....*Camillo d'Allessia*
- Address: "Music Teachers or Music Educators," Herman F. Smith, President of Music Educators National Conference.
- Teachers Chorus, Tulsa, Oklahoma, George Oscar Bowen, Director, Mrs. George Oscar Bowen, Accompanist.
- Jubilate, Amen.....*Max Bruch*
It Cannot Be A Strange Countree.....*Charles Repper*
In My Dreams I Sorrowed.....*Georges Hue*
The Butterfly.....*Cyril Jenkins*
Murmuring Zephyrs.....*Adolf Jensen*
A Violin Singing In The Street.....*Ukrainian Folk Song*
Rapturous Hour.....*Reynaldo Hahn*
Moon Marketing.....*Powell Weaver*
The Wind's In The South.....*John Prindle Scott*
- Address: "Human Relationships in Music," James L. Mursell, Lawrence College, Appleton, Wisconsin.
- 11:00 ELEMENTARY MUSIC SUPERVISORS SESSION. Katherine Sentz, Chairman, Associate Supervisor of Music, Topeka Kansas.
- Chorus of 500 voices—Sixth Grade. Conducted by Miss Georgia Walker.
- The Bells.....*Halvdan Kjerulf*
Largo from Xerxes.....*Handel*
Where God Hath Walked (from opera "Joseph").....*Mehul*
- Address: "The General Problem of Rhythmic Training," with demonstration by Miss Mabelle Glenn, Director of Music, Kansas City, Missouri. Assisted by Miss Marybelle Eubank, pianist.
- Chorus of 500 voices—Fourth Grade. Conducted by Miss Georgia Walker.
- My Heart Ever Faithful.....*Bach*
Mother Ant.....*deEltas*
Lullaby.....*Brahms*
To the Circus.....*Robertson*

Thursday Morning—continued

- Rhythm Orchestra—Third Grade.
- Moment Musical.....*Schubert*
- Three Scottish Reels:
The Deil Among the Tailors
Dashing White Sergeant
Fairy Dance
- 12:00 INFORMAL LUNCHEON.
- Parade by the Springfield High School Girls' Drum Corps.

Thursday, April 4—Afternoon

- 1:00 Ensemble Auditions.
- 1:00 Visit Exhibits.
- 1:30 MUSIC APPRECIATION. Margaret Lowry, Corsicana, Texas, Chairman.
- "A Preparation Lesson for a Symphony"; Mrs. Virginia French Mackie of Kansas City will give this lesson. The Kansas City Philharmonic Orchestra's Thursday Evening program will be used as illustrative material.
- 3:00 YOUNG PEOPLE'S MATINEE CONCERT (Mosque Arena). Kansas City Philharmonic Orchestra, Karl Krueger, Conductor.
- Overture, The Merry Wives of Windsor.....*Niccolai*
Emperor Waltz.....*Strauss*
Elegie, from Serenade for Strings.....*Tschaikowsky*
The Sorcerer's Apprentice.....*Dukas*
Molly on the Shore.....*Grainger*
Russian Sailor's Dance.....*Gliere*
- 4:00 Visit Exhibits.

Thursday, April 4—Evening

- 6:30 CONFERENCE BANQUET (Kentwood Arms Hotel). Roy Ellis, President State Teachers College, Chairman, Toastmaster, C. C. Birchard, Boston, Mass.
- Music: David Robertson, Violinist; Miss Karan Tuck, Accompanist.
- Caprice No. 20.....*Paganini*
Jota*DeFalla-Kochanski*
- Greetings from H. P. Study, Superintendent of Springfield Schools, and Walter W. Isle, Superintendent of Ponca City, Oklahoma, Schools.
- Address: "What Next?" Osbourne McConathy, Glen Ridge, New Jersey.
- How is the music educator to adjust his work to the new curriculum? How adapt instruction to prepare for the coming era of greater leisure? How insure a carry-over into adult life of music instruction in the school?
- Music to be announced.
- 8:30 CONCERT (Mosque Arena). The Southwestern Conference presents the Kansas City Philharmonic Orchestra. Karl Krueger, Conductor.
- Symphony No. 5 in E Minor.....*Tschaikowsky*
Death and Transfiguration.....*Strauss*
Scherzo, from A Midsummer Night's Dream.....*Mendelssohn*
Entr' Acte from Khovantschina.....*Moussorgsky*
Polka and Fugue from Schwanda, the Bagpipe Player.....*Weinberger*
- 10:30 Lobby Sing—Colonial Hotel. Ladies' Night: Lena Milam, Supervisor, Beaumont, Texas; Thelma Peters, Supervisor of Music, Muskogee, Oklahoma; Isla Davis, Assistant Supervisor of Music, Wichita, Kansas; Jessie Clarkson, Supervisor of Music, Chickasha, Oklahoma; Song leaders and accompanists. [Continued on next page]

IMPORTANT: The Shrine Mosque will be Southwestern Conference headquarters at Springfield. All principal sessions, evening concerts, registration headquarters and exhibits will be in this building. There is, therefore, no official hotel but the following are near the Mosque: Colonial, Kentwood Arms, Ozarks, Seville. Reservations should be made at once either direct with the hotel or through the Chamber of Commerce, Springfield, Mo.



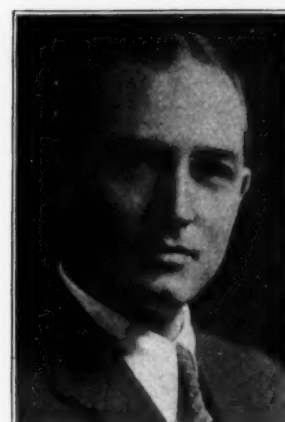
OSBOURNE MCCONATHY
Glen Ridge, N. J.
Adjudicator and Speaker



T. STANLEY SKINNER
Dean of Music
Drury College



C. P. KINSEY
Head of Music Dept.
State Teachers College



FRANCIS FINDLAY
New England Conservatory
Speaker

Friday, April 5—Morning

8:30 Rehearsal of Multiple Instrumental Ensemble Groups (Mosque Temple). George C. Wilson, Emporia, Kan., in charge.

JUNIOR HIGH SCHOOL SESSION (American Legion Memorial Hall). Grace Wilson, Supervisor, Wichita, Kansas, Chairman.

"The Changing Voice of the Adolescent Boy," Richard Dabney, Kansas City, Missouri. Mr. Dabney will demonstrate with a group of boys from the Springfield Schools.

Junior High School Chorus of 150 Voices (from Jarrett and Reed Junior High Schools). Directors: Mabel Hope Justis; Dorothy Rathbone.

Angelus (from Maritana).....Wallace
Sleepers Wake.....Bach
See the Conquering Hero Comes (from Judas Maccabaeus)
.....Handel

"The Program for General Music Classes in the Junior High," John W. Beattie, Acting Dean of the School of Music, Northwestern University, Evanston, Illinois.

Ensemble Music.

Air.....Aubert
Menuet.....Haydn
Junior High String Quartet
Gavotte Classique.....DeBueris
Reed Junior High Clarinet Ensemble

10:00 Rehearsal of Multiple Vocal Ensemble Groups (Mosque Temple). John C. Kendel, Denver, Colo., in charge.

10:00 BUSINESS MEETING (Gilloiz Theatre). President, Frances Smith Catron, presiding.

Men's Glee Club, Kansas State College, Fort Hays; Hobart S. Davis, Director.

Scottish Folk Songs:
Turn Ye to Me
Rantin' Rovin' Robin

Four Love Songs.....Brahms
Was Once a Pretty Tiny Birdie
In Wood Embowered 'Neath Azure Skies
No, There Is No Bearing With These Spiteful Neighbors
Secret Nook in Shady Spot

German Folk Songs:
The Beetle's Wedding
Thy Mount Fair Maid, Is a Rosebud Red
'Tween the Mount and the Deep, Deep Vale

Stenka Razin.....arr. MacDowell
Radiant Stars.....Cul

Address: C. V. Buttelman, Executive Secretary, Music Educators National Conference, Chicago, Illinois.

Kansas State Teachers College (Emporia) Treble Clef Club. Catharine Strouse, Director.

A Tiny Seed Became a Shrine.....William Coburn
Cossack Cradle Song.....Samuel Richard Gaines
Calm Be Thy Sleep.....Noble Cain
Sing We and Chant It.....Thomas Morley

Election of Officers; Report of Resolution Committee; Invitation for 1937 Conference.

11:15 HIGH SCHOOL SOLO SINGING COMPETITION. Chairman, Mabelle Glenn, Director of Music, Kansas City Schools. (St. Paul's M. E. Church.)

11:15 Rehearsal, Missouri-Ozarks All-High School Chorus, at Shrine Mosque Auditorium. Accompanied by Springfield High School Orchestra.

Friday—Noon Hour

12:00 Informal Luncheon Groups.

1:00 Visit Exhibits.

Friday, April 5—Afternoon

1:30 SENIOR HIGH SCHOOL PROGRAM. John C. Kendel, Director of Music, Denver, Colorado, Chairman.

Music: Joplin High School Orchestra, Frank Coulter, Director.

Dornroschen Waltz.....Tschaiakowsky
Intermezzo No. 2 from Jewels of the Madonna.....Wold-Ferrari
Sur des airs Beamis and Sur des airs Angevins
from Extraltes l'Organist.....Cesar Franck
Les Preludes.....Liszt

Address: "Music in the New High School Curriculum," Osbourne McConathy, Glen Ridge, N. J.

Address: "Foundations of the High School Music Program," James L. Mursell, Professor of Psychology, Lawrence College, Appleton, Wis.

Address: "The Function of Ensemble Projects in the High School Curriculum," Francis Findlay, Head of the Department of School Music, New England Conservatory of Music, Boston.

3:00 Introduction of New Officers and Final Announcements. CONCERT by Missouri-Ozarks All-High School Chorus, 1500 Students representing thirty different communities. Dr. R. Ritchie Robertson, Conductor.

The Dancers.....Lacome-Gilbert
Goodnight, Goodnight, Beloved.....Pinsuti
Song of the Volga Boatmen.....Russian
Spiritual—Deep River.....Loomis
O Hush Thee My Babe.....Sullivan
Arkansaw Traveler.....Old American
The Chattering Squaw.....Cree Indian
Oh, Italia, Italia, Beloved.....Donizetti

4:30 TEA (Soros Club Rooms, 624 East Walnut). Given by Springfield Music Club, Mrs. A. S. E. Sanders, President. The Social Committee will be in Charge.

6:30 Informal Dinner for New and Retiring Officers.

Friday, April 5—Evening

8:00 SOUTHWESTERN ENSEMBLE FESTIVAL (Mosque Arena).

The performers in the groups appearing upon this program are members of the individual ensemble groups which have qualified through auditions with the official judges.

George Oscar Bowen, General Chairman; George C. Wilson, Chairman Instrumental Division; John C. Kendel, Chairman Vocal Division. Judges: Joseph E. Maddy, University of Michigan; Osbourne McConathy, Glen Ridge, New Jersey.

Woodwind Quintets—Conductor, James Robertson, Springfield, Mo.

Saxophone Quartets—Conductor, T. Frank Coulter, Joplin, Mo.

String Quartets—Conductor, Joseph E. Maddy, Ann Arbor, Michigan.

Brass Sextets—Conductor, Duff Middleton, Wichita, Kan.

Girls' Trios—Conductor, Grace V. Wilson, Wichita, Kan.

Mixed Quartets—Conductor, Wyatt Freeman, Ada, Okla.

Boys' Quartets—Conductor, Osbourne McConathy, Glen Ridge, N. J.

Double Mixed Quartets—Conductor, George Oscar Bowen, Tulsa, Okla.

10:30 Informal Singing, Colonial Hotel.



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Exhibiting at
ALL SECTIONAL CONFERENCES

Southern Conference for Music Education

EIGHTH MEETING AND FESTIVAL

New Orleans — April 7-10, 1935

HEADQUARTERS: ROOSEVELT HOTEL



J. HENRY FRANCIS
President, Southern Conference



T. P. GIDDINGS
Conductor, All Southern Chorus



JAMES L. MURSELL
Speaker

PROGRAM

Sunday, April 7—Morning

- 10:00 Mass at St. Louis Cathedral sung by Choir of 1,000 Catholic Parochial school children. Proprium will be sung by Seminary Choir.
- 12:00 Luncheon (Roosevelt Hotel), Executive Committee Meeting of the Southern Conference for Music Education.

Sunday, April 7—Afternoon

- 2:00 Registration (Mezzanine floor, Roosevelt Hotel).
- 4:00 MUSIC PROGRAM (Municipal Auditorium), to be given by the Music Department of the Louisiana State University, Baton Rouge, under the direction of Dr. H. W. Stopher, Director of Music, Louisiana State University.

Sunday, April 7—Evening

- 7:30 UNITED CHOIR FESTIVAL (Municipal Auditorium), including all churches in the city of New Orleans. Maynard Klein, Newcomb College, New Orleans, in Charge. Accompaniment by Newcomb College Symphony Orchestra.

TENTATIVE PROGRAM

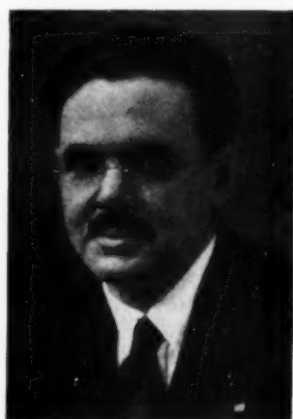
- Music by Choir—Director (to be announced).
Invocation.
Music by Choir—Director (to be announced).
Scripture Reading—Dr. Frances E. Clark, Camden, N. J.
Choir with Audience—Director (to be announced).
Address—Rabbi Louis Binstock, Temple Sinai, New Orleans.
Benediction.
- 9:30 Lobby Sing (Roosevelt Hotel). Leader: Price Doyle, Murray State Teachers College, Murray, Ky.

Monday, April 8—Morning

- 7:15 Aubade at Roosevelt Hotel, Bienville Hotel and Monteleone Hotel by New Orleans Public School Bands.
- 7:45 Registration (Mezzanine floor, Roosevelt Hotel).
- 8:30 Exhibits Open.
- 10:00 FORMAL OPENING OF THE CONFERENCE (Municipal Auditorium). Presiding: President J. Henry Francis, Director of Music Education, Charleston, West Virginia.
Invocation, Rev. Dunbar H. Ogden, Napoleon Avenue Presbyterian Church, New Orleans.
Music—New Orleans Public Elementary Schools. (Program to be announced.)
Opening Remarks—President Francis.
Address of Welcome—Nicholas Bauer, Superintendent of Schools, New Orleans.
Response for the Conference by the First Vice President, Clementine Monahan, Supervisor of Music, Memphis Public Schools, Memphis, Tennessee.
Address—"Music Education and Associated Interests," Leonard Greene, Secretary-Treasurer of the Music Education Exhibitors Association, and General Chairman of Exhibits at the Southern Conference.
Music—New Orleans Parochial School Orchestra, Rene Solomon, Director.
- 11:45 Visit Exhibits.
- 12:15 Luncheon (Roosevelt Hotel) Officers and State Chairmen of Southern Conference for Music Education.



EDWIN FRANKO GOLDMAN
Conductor, All Southern Band



JOSEPH E. MADDY
Conductor, All Southern Orchestra



JACOB KWALWASSER
Speaker

Monday, April 8—Afternoon

SECTION MEETINGS

- 1:30 VOCAL CLINIC (Gold Room, Roosevelt Hotel); Vocal Section Meeting (Gold Room, Roosevelt Hotel). Chairman: Lawrence G. Nilson, Atlanta, Georgia.

The Vocal Section Meeting will follow immediately the Vocal Clinic. Among those participating and in charge of demonstrations will be T. P. Giddings (Minneapolis, Minnesota), Director of the All-Southern High School Chorus, and Duncan McKenzie, New York City. Members of the All-Southern High School Chorus will be used in the demonstrations. (Program for the Section Meeting to be announced later.)

- 1:30 ORCHESTRA CLINIC (Municipal Auditorium); Orchestra Section Meeting (Municipal Auditorium). Chairman: Ralph Colbert, Morristown, Tenn.

The Orchestra Section Meeting will follow immediately the Orchestra Clinic. Dr. Joseph E. Maddy (Ann Arbor, Michigan) will be in charge of the Orchestra Clinic and will use in the demonstrations members of the All-Southern High School Orchestra. (Program for the Section Meeting to be announced later.)

- 1:30 BAND CLINIC (Municipal Auditorium); Band Section Meeting (Municipal Auditorium). Chairman: Samuel T. Burns, Louisiana State Supervisor of Music, Baton Rouge.

The Band Section Meeting will follow immediately the Band Clinic. Members of the All-Southern High School Band will be used in the demonstrations. Among those participating in and in charge of demonstrations will be Edwin Franko Goldman, Director of the Goldman Band, New York City. (Program for the Section Meeting to be announced later.)

- 4:30 Visit Exhibits.

- 4:30 Sightseeing in New Orleans. Complete information concerning sightseeing in New Orleans will be available at the Registration Desk.

- 6:00 JOINT DINNER MEETING. Officers of the Southern Conference for Music Education and members of the Local Convention Committee in New Orleans. Co-Chairmen: J. Henry Francis, President of the Southern Conference for Music Education, and Mary M. Conway, Vice Chairman of the New Orleans Convention Committee.

(Arrangements may be made to schedule organization, alumni and committee group dinners at this time by communicating with President Francis, 1425 Lee Street, Charleston, West Virginia, or Violet O'Reilly, 3220 Louisiana Ave., New Orleans.)

Monday, April 8—Evening

- 7:30 NEW ORLEANS NIGHT (Municipal Auditorium).

Program by Parochial Schools. Father J. B. Bassich in charge. (Complete program to be announced later.)

Program in two parts by Public Schools: (1) Music in Old New Orleans; (2) Music in Public Schools in New Orleans. Mary M. Conway, Director of Music, New Orleans, in charge. (Complete program to be announced later.)

- 10:30 Lobby Sing (Roosevelt Hotel). Leader: J. Campbell Cooksey, Newman School, New Orleans.

ALL-SOUTHERN CONFERENCE CHORUS, ORCHESTRA, BAND

For information address the chairmen as follows:

Chorus—Lawrence G. Nilson, Board of Education, Atlanta, Ga.

Orchestra—Ralph Colbert, 660 W. 2nd St., Morristown, Tenn.

Band—J. Jones Stewart, 5342 St. Charles Ave., New Orleans, La.

Tuesday, April 9—Morning

- 7:15 Aubade at Roosevelt Hotel, Bienville Hotel and Monteleone Hotel by New Orleans Parochial School Bands.

- 8:00 Registration (Mezzanine Floor, Roosevelt Hotel).

- 8:30 Visit Exhibits.

SECTION MEETINGS

- 9:15 VOCAL CLINIC (Gold Room, Hotel Roosevelt); Vocal Section Meeting (Gold Room, Roosevelt Hotel). Lawrence G. Nilson, Chairman.

The Vocal Clinic and Section Meeting will be a continuation of the Clinic and Meeting held on Monday. There will be demonstrations together with discussions of problems of conducting and choral literature. Address and Demonstration by Charles Granville.

Music by Group from Mississippi Delta State Teachers College, Cleveland, Mississippi, Chauncey B. King, Director.

- Music by Group from Mobile, Alabama, Lewis Stookey, Director.

- 9:15 ORCHESTRA CLINIC (Municipal Auditorium); Orchestra Section Meeting (Municipal Auditorium). Ralph Colbert, Chairman.

A continuation of the Clinic and Meeting held on Monday. At the Tuesday Clinic and Meeting there will be additional demonstrations and discussions of conducting problems together with a discussion of orchestra literature.

- 9:15 BAND CLINIC (Municipal Auditorium); Band Section Meeting (Municipal Auditorium). Samuel T. Burns, Chairman.

Demonstrations with members of the All-Southern High School Band (Edwin Franko Goldman in charge).

Discussions and addresses on band conducting and band literature.

- 11:45 Visit Exhibits.

- 12:15 LUNCHEON MEETING (Roosevelt Hotel), Louisiana School Music Association and Dixie Band and Orchestra Association, in conjunction with the Contests and Festivals Activities Council of the Music Educators National Conference. Samuel T. Burns, Louisiana State Supervisor of Music, in charge; Co-chairmen: Joseph E. Maddy and J. Jones Stewart.

Tuesday, April 9—Afternoon

- 1:30 GENERAL SESSION (Municipal Auditorium). (Name of Presiding Officer to be announced.)

Theme:

The Values and Objectives of Music Education

Music. (Program to be announced.)

Address—"Music Teachers or Music Educators," Herman Smith (Director of Music, Milwaukee, Wis.), President, Music Educators National Conference.

Address—Speaker to be announced.

Music—By Newcomb College Glee Club, Maynard Klein, Director.

Southern Conference for Music Education, New Orleans, April 7-10, 1935

CONVENTION HEADQUARTERS: HOTEL ROOSEVELT

General Chairman:

Nicholas Bauer, Superintendent of Schools, New Orleans

Vice Chairman:

Mary M. Conway, Director of Music, New Orleans Public Schools

Secretary: J. Walker Ross Treasurer: Charles H. Behre

Convention Committee Headquarters: Public Administration Bldg., 703 Carondelet St.

General Committee: Nicholas Bauer, Superintendent of Schools (General Chairman); Mary M. Conway (Vice Chairman), Director of Music; Rev. Father J. B. Bassich, S. J.; Charles H. Behre; Mrs. O. J. Brennan; Guy Bernard, President, New Orleans Music Teachers Association; Mrs. P. A. Blanchard, President, Parent Teachers Association; Welham P. Brickell; Mrs. J. A. Bumstead, President, New Orleans Music Club; Samuel T. Burns, State Department of Education, Baton Rouge; M. A. Carso; Leonard Denena, Jr.; E. W. Eley, Asst. Superintendent, New Orleans Parish School Board; Frank Ellison; Paul S. Felder, Philip Werlein, Ltd; Fernand Geoffray; Rudolph Geoffray; Benedict Grunewald,

Pres., L. Grunewald Co.; John W. Hyman; Carl Kirst; W. N. Marbut; Dr. Leon R. Maxwell, Dean of Music, Newcomb College; Corinne Mayer, President, Philharmonic Society of New Orleans; Marie Norra; Violet O'Reilly, President, Principals' Association; Alice Pitot; Dr. E. E. Schuyten, Director, Loyola School of Music; J. Jones Stewart; Dr. H. W. Stopher, Dean of La. State University Music School; Yvonne Thomas; E. E. Tosso; Charles Wagner; Ethel Weiss; Pierce Butler, Dean of Newcomb College; Mary Haggerty Calongne; Mrs. Price Fortescue; Ernesto Gargano; Olga Peters; Earl Rice, F. A. G. O.; Violet Sullivan; William C. Webb; W. C. Wellborn; Mrs. S. B. Nadler.

Tuesday Afternoon—continued

- 4:00 BUSINESS MEETING (Municipal Auditorium). President J. Henry Francis, Presiding.
- 5:00 Visit Exhibits.
- 6:00 INFORMAL CONFERENCE DINNER. Lewis Horton, Toastmaster.
- Opening Remarks and Introduction of Toastmaster by President Francis.
- Music. (Program to be announced.)

Tuesday, April 9—Evening

- 8:00 ALL-SOUTHERN HIGH SCHOOL BAND (Municipal Auditorium). Director: Edwin Franko Goldman, Director, Goldman Band, New York City.
- Organizer of Band: J. Jones Stewart, New Orleans.
- 10:00 Lobby Sing (Roosevelt Hotel). Leader: J. Oscar Miller, Chattanooga, Tennessee.

Wednesday, April 10—Morning

- 7:15 Aubade at Roosevelt Hotel, Bienville Hotel and Monteleone Hotel by New Orleans Parochial School Bands.
- 8:30 Visit Exhibits.
- 9:15 SOLO SINGING CONTEST, Grace P. Woodman, Chairman. (Complete information to be announced later.)

SECTION MEETINGS

- 9:15 RADIO SECTION (Roosevelt Hotel). Cleva Carson, University of Florida, Gainesville, Florida, Chairman.
- This Section Meeting will include actual demonstration of a lesson given by radio. The demonstration will be given by Dr. Joseph E. Maddy who will work with Samuel T. Burns, Louisiana State Supervisor of Music, and Cleva J. Carson, chairman of Radio Section Meeting, in securing the groups for the demonstrations.
- 9:15 PAROCHIAL SCHOOL SECTION, Father J. B. Bassich, Chairman. (Complete program to be announced later.)
- 9:15 COLLEGE AND CONSERVATORIES SECTION (Roosevelt Hotel). Glen Haydon, Director of Music, University of North Carolina, Chapel Hill, N. C.
- 9:15 RURAL SCHOOL MUSIC SECTION (Roosevelt Hotel). Mildred Lewis, Assistant, Music and Extension Department, University of Kentucky, Lexington, Ky., Chairman. (Complete information to be announced later.)
- 11:30 Visit Exhibits.

Wednesday—Noon Hour

- 12:15 NATIONAL MUSIC CAMP LUNCHEON. (Place to be announced later.) Former Camp members and supervisors are also invited.

Wednesday, April 10—Afternoon

- 1:30 GENERAL SESSION (Municipal Auditorium). Samuel T. Burns, Louisiana State Supervisor of Music, Chairman.
- Presiding: Nicholas Bauer, Superintendent of Schools, New Orleans.

Theme:

The Mutual Problems of the Music Educator and the School Executive.

Music—All-State (Louisiana) Chorus.

Address—Glen Haydon, Director of Music, University of North Carolina, Chapel Hill, N. C.

Address—James Mursell, Lawrence College, Appleton, Wisconsin.

Address—T. H. Harris, Louisiana State Department of Public Instruction.

Discussion from the Floor led by Dr. Leon Maxwell, Dean of Music, Newcomb College, New Orleans, Louisiana.

Summary by Chairman.

Adjourned Business Meeting, J. Henry Francis, Presiding.

Note: Tentative plans are being made for a sightseeing trip for members of the All-Southern High School Chorus, Orchestra and Band for Tuesday afternoon.

Wednesday, April 10—Evening

- 8:00 GALA CONCERT (Municipal Auditorium), All-Southern High School Chorus and All-Southern High School Orchestra.
- Conductor of Chorus: T. P. Giddings, Director of Music, Minneapolis, Minnesota.
- Conductor of Orchestra: Joseph E. Maddy, Ann Arbor, Michigan.
- 10:15 Lobby Sing (Roosevelt Hotel). Leader: Ruth Weegand, Atlanta, Georgia.
- 10:15 Carnival Ball for members of the All-Southern High School Chorus, Orchestra and Band, under the auspices of the Parent-Teachers Association.



SECTION OF ALL-NEW ORLEANS CATHOLIC ELEMENTARY SCHOOL BAND

A feature of the Southern Conference program will be the 502-piece band from the Catholic schools of New Orleans. This picture shows a section totaling 222 players in rehearsal. In the center of the picture: Charles A. Wagner, (Secretary, Parochial School Band Association), Director; Mrs. H. G. McDonald, Director; George Peterson, Director; Rev. F. W. Bosch, Chairman, P. S. B. A.; Rev. D. Murphy, Committee Member, P. S. B. A.; Rev. E. W. Dolan (in back of basses), Committee Member, P. S. B. A. Teachers, pupils and parents of the Parochial Schools are taking an active part in the preparations for the Convention Festival, which will open in New Orleans April 7.

CHAPPELL'S FAMOUS CORNET SOLOS OR BRASS QUARTETTES

With Piano Accompaniment

Arranged by Edgar Russell Carver

Two new Folios containing Internationally known favorites that should be of special interest to band or orchestra leaders or school supervisors who are looking for program material.

VOLUME 1		Contents	VOLUME 2	
Because	Un Peu D'Amour	On Miami Shore	Homing	
Bells of St. Mary's	Vespers on the Nile	Chalita	White Dove	
In the Garden of To-morrow	World Is Waiting for the Sunrise	My Beautiful Lady	Glory of the Morn	
O Dry Those Tears	Where My Caravan Has Rested	Brown Bird Singing	Say Not Love Is a Dream	
Roses of Picardy		Little Grey Home in the West	Bird Songs at Eventide	
Song of Songs				

Cornet and Piano.....	Each Volume \$1.00
2nd, 3rd and 4th Cornet Parts, each.....	.50
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4th Trombone, Euphonium or Baritone (Bass Clef) Parts, each.....	.50

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For sheer beauty of melody, as well as cleverness of arrangement, the material contained in these Folios is unsurpassed.

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Trombone and Piano.....	Each Volume \$1.00	3rd Trombone (Bass Clef).....	\$.50
2nd Trombone (Bass Clef).....	.50	4th Trombone-Euphonium.....	.50
		or Baritone (Bass Clef)	

Contents of these two Folios same as Cornet Solos.

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These arrangements have been treated so they may be effectively played as Piano Solos, Violin Solos, Duets, Trios, Quartettes and Ensembles.

Piano	\$1.00	Violin A, B, C, D, Viola, Cello, Bass, Parts, each \$.60
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CHAPPELL'S FAMOUS MELODIES

For Saxophone or Clarinet Solos, Duets, Trios and Quartettes

Piano	\$1.00	Solo, 2nd, 3rd, 4th, Bb Tenor Saxophone or Clarinet Parts, each.....	\$.60
Solo, 2nd, 3rd, 4th, Eb Alto, Saxophone Parts, each.....	.60	Contents same as Cornet Solos Volume 1	

CHAPPELL CONCERT FOLIO

For Band or Orchestra

Arranged by Edgar Russell Carver

VOLUME 1

Of the seventeen numbers contained in this new Folio there are six stirring Marches, two brilliant Symphonic Overtures, attractive Novellettes, etc., all arranged with consummate skill and so devised that they may be played singly or by combining Band and Orchestra.

Piano Conductor.....	\$1.00
String Parts and Horns in F, each.....	.50
Wind and Percussion Parts, each.....	.30

VOLUME 2

Contains fourteen numbers, consisting of two Symphonic Overtures, three Concert Paraphrases, a Viennese Waltz Medley, Oriental Reverie, Dramatic Tone Poem and other equally impressive compositions by various composers. It is unquestionably one of the greatest Band or Orchestra Folios published.

Piano Conductor.....	\$1.00
Each Part.....	.50

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Eastern Music Supervisors Conference

FOURTEENTH MEETING (FOURTH BIENNIAL), PITTSBURGH, PA., MARCH 13-15, 1935



LAURA BRYANT
President, Eastern Conf.

SHORTLY after this issue of the Journal goes on the press, members of the Eastern Conference are gathering at Pittsburgh for the first of the series of six Sectional music education meetings, and final preparations are being completed for the North Central, which will open at Indianapolis two days following the closing concert at Pittsburgh. Pursuant to instructions received from President Laura Bryant and President Fowler Smith, it is the pleasure of the Music Educators Journal to extend on behalf of the Eastern and North Central Conferences earnest greetings and good wishes to the officers and members of the Southwestern, Southern, California-Western and Northwest Conferences, which will convene in the order named in accordance with the schedule published elsewhere in this magazine.

♦ The programs for the Eastern and North Central appeared in the February Journal, and at this writing it is apparent that all arrangements will be carried out as announced, with gratifying attendance of Conference members at large, and exceptionally fine associate membership support from the host-city areas. ♦ The message of good will conveyed in this brief statement will be reiterated and reinforced by Eastern and North Central members who plan to visit one or more of the remaining four conventions. Included among these inter-Conference

visitors will be representatives of exhibitor members, not a few of whom will make the complete circuit, attending all six meetings. ♦ Fortunate, indeed, are they who can thus share the fellowship of colleagues and co-workers and enjoy the benefits of the fine programs in the neighbor Conferences. May the present promise of success for each be generously fulfilled!



FOWLER SMITH
President, North Central Conf.

North Central Music Educators Conference

FIFTH BIENNIAL MEETING, INDIANAPOLIS, IND., MARCH 17-22, 1935

MUSIC AND AMERICAN YOUTH

CONTINUED FROM PAGE TWENTY

Music is at once the greatest of the arts, most universal in its appeal, and fortunately easiest to obtain.

Our schools are doing a great work in music, much greater than the faithful, devoted teachers even dream, giving themselves so heartily as they do to the task of bringing music to every child, and allowing each one to function in some way to the highest of his capacity as listener, performer, interpreter, or creator.

Music is for everybody, not the select few, but only through the schools can it come to its full opportunity of serving every child, every home, every community.

There may be a few school officials or taxpayers who in time of restricted financial support have thought that *music* could be temporarily shelved. Never was more fallacious argument. "Penny wise but pound foolish."

Many things may wait, but not the children. Each year brings its own development, its own immediate needs; if unheeded, the opportunity is forever lost. There is no going back. The children cannot wait for their music if it is to play its part in the life of each, in the integration of music with other subjects in the new education, in the service of the community, and in preserving the sanity of the youth movement in and for our own constitutional democracy.

It is not enough that we give food and shelter to the needy, we must give mental and moral stimulus toward self-help. It is not enough to give the barest rudiments of an education to the children, they must have the cultural things of beauty as well if

we would rear young Americans such as these, keenly alive to the duties of the hour but also to the joys of living in this marvelous new day of light, love, and the exuberance of physical, mental, and moral righteousness.

Were you not thrilled with the vibrant, sweet, human tone of the young singers a few moments ago, and equally stirred by the skill and fine interpretation of the instrumental group? Our eyes were dimmed and our hearts aflame with a tribute to youth, glorious youth. Let us give them this chance and then sing with Sigel.

"The wild sweet strain
Of unfettered music
Bursting from the very heart
Of eager, seeking youth
Is like the joyous pæans,
That rose from the mighty
Chorus of Olympus.
In a wildly flowing rhythm,
It pours from
The souls of all young things,
Filled with the beauty
Of life's first sunrise."

Will you not each one of you who are listening in this morning see to it that your children, your schools, shall have equal opportunity?

FRANCES E. CLARK

This address was given as part of the Music and American Youth program broadcast from Philadelphia (WFIL) over the NBC Blue Network, February 10, 1935, by pupils from the schools of Ardmore and Darby, Pennsylvania.



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82504—*Short'nin' Bread*—Wolfe—3-Pt. Boys'.... .16
82507—*Pirate's Song*—High—3-Pt. Boys'..... .15

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Mixed

81036—*To Spring*—Grieg..... .16
81022—*The Swan*—St. Sæns..... .16

Male

82011—*The Builder*—Cadman..... .16
82025—*On Wings of Song*—Mendelssohn..... .16

Treble Three-Part

83017—*Spring*—Boutelle15
83066—*Spring Joy*—Chapman..... .16
83022—*To Spring*—Grieg..... .15
83027—*The Swan*—St. Sæns..... .15

Treble Two-Part

87008—*Springtime*—Mildenberg15
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4-Pt.15

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87024—*Little Buttercup*—(Pinafore)—Sullivan.... .12

83071—*Short'nin' Bread*—Wolfe—3-Pt. Women's. .16
83072—*The Blue Swan*—Mueller—3-Pt. Women's. .15
83073—*Sanctuary*—LaForge—3-Pt. Women's..... .15
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85005—*Gloria*—Buzzi-Peccia18

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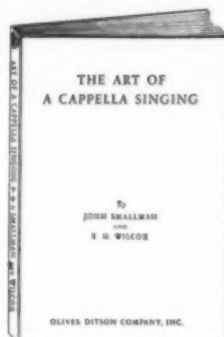
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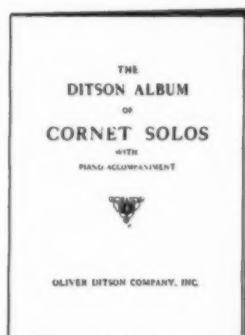
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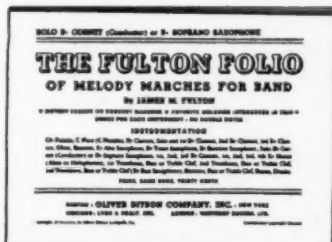
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Those who designate music as one of the frills of our modern schools give evidence of a complete misunderstanding both of the nature of our schools and of the fundamental character of our civilization. The school is an institution devised by society to generate and to conserve human values, and to transmit them from generation to generation. In the performance of this function, the school cannot reject the arts to the advantage of the sciences since both are essential, and are interdependent. It cannot turn its whole effort toward the "material"—the "bread and butter" subjects, or the mere "tools" of learning—since "Men do not live by bread alone." Whatever is of the people—an integral part of their life—is also of the school as an integral part thereof. Subjects are not "put in" and "taken out" of the school except as they are "put in" and "taken out" of the life of the people of whose ideals the school is but an institutional expression.

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Pasadena Public Schools



JOHN A. SEXSON
Superintendent of Schools, Pasadena
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California-Western School Music Conference

PASADENA, CALIFORNIA

April 14, 15, 16, 17, 1935 ↻ Headquarters, Maryland Hotel

PRELIMINARY PROGRAM OUTLINE



ARTHUR G. WAHLBERG
President, California-Western School
Music Conference

Sunday, April 14—Morning

- 9:00 Meeting of the Executive Committee of the California-Western School Music Conference. (Maryland Hotel.)
11:00 School Ensemble Groups in local and adjacent city churches (Maryland Hotel).

Sunday, April 14—Afternoon

- 1:30 Rehearsal of Music Educator's Chorus. John Smallman, Conductor (Civic Auditorium).
1:30 Registration and Visit Exhibits (Maryland Hotel).
4:00 VESPER SERVICE (Civic Auditorium). Presiding: Dr. John A. Sexson, Superintendent, Pasadena Schools and General Convention Committee Chairman.
The George Garner Negro Chorus, George Garner, Conductor.
Pasadena Junior College Orchestra, Milton C. Mohs, Conductor.
Winner of String Auditions.
Address (speaker to be announced).
Pasadena Couldron Singers. Roy Verbeck Rhodes, Conductor.
Pasadena Cathedral Choir. Dr. John Henry Lyons, Conductor.



JOHN HENRY LYONS
Director of Music, Pasadena Public
Schools

Sunday, April 14—Evening

- 8:00 RECEPTION (Maryland Hotel).
8:30 MUSICAL. Bartlett-Frankel String Quartet. Mrs. Cecil Frankel, Founder. "In tribute to her father, the late Albert Griffith Bartlett, a pioneer in the musical development of Los Angeles." (Maryland Hotel.)
NOTE: A social hour will follow the musicale.

Monday, April 15—Morning

- 8:00 REGISTRATION.
EXHIBITS. Music Education Exhibitors Association (Lobby, Maryland Hotel).
Music Education Achievements Exhibits (Mezzanine Floor, Maryland Hotel), Julia E. Warren (Assistant Supervisor of Music, Los Angeles) in Charge.
8:30 Rehearsal—Music Educator's Chorus (Civic Auditorium).
9:30 OFFICIAL OPENING OF THE CONFERENCE (Civic Auditorium).
Presiding: Arthur G. Wahlberg, Head of Music Department, Fresno State Teachers College, and President of the California-Western School Music Conference.
Music—St. Anthony's Seminary Choir, Santa Barbara, California.
Address of Welcome: Dr. John A. Sexson, Superintendent of Schools, Pasadena; General Chairman of California-Western Convention Committee.
Response for the Conference (speaker to be announced).
Address—"Music Education and Associated Interests," Carroll G. Cambern, Western representative of the Music Education Exhibitors Association.
Music—San Jose State Teachers College Woodwind Ensemble, Thomas Eagan, Director.
Address—Herman F. Smith, Milwaukee, Wisconsin, President Music Educators National Conference.
Music—Los Angeles Junior College A Cappella Choir, Ralph Peterson, Conductor.
Address—Dr. Paul Perigord, Professor of French Civilization, University of California at Los Angeles.
Election of Nominating Committee.
11:30 Visit Exhibits (Lobby, Maryland Hotel).

Monday, April 15—Afternoon

- 1:15 SECTION MEETINGS.
3:00 Visit the Exhibits.
Tea in Lobby.
4:00 PROMENADE CONCERT (Hotel Court).

Monday, April 15—Evening

- 8:00 EVENING PROGRAM (Civic Auditorium).
Music—Modesto High School Band, Frank Mancini, Conductor, Modesto, California.
Music—Redlands University Men's Glee Club, W. B. Olds, Conductor, Redlands, California.
Winner of Vocal Auditions.
Music—Pasadena Boy Choir, Dr. John Henry Lyons, Conductor.
Address (speaker to be announced).
Music—Pasadena Junior College Oratorio Chorus. Lula Claire Parmley, Conductor.
Music—Modesto High School Band.

Tuesday, April 16—Morning

- 8:00 Visit Exhibits (Maryland Hotel).
8:30 Rehearsal—Music Educator's Chorus.
9:00 SECOND GENERAL SESSION.
Presiding: Amy Grau Miller, Pasadena Junior College, First Vice-President of the California-Western School Music Conference.
Music—Los Angeles Junior College Brass Ensemble. Leroy W. Allen, Conductor.
Music—Chaffee Junior College A Cappella Choir. S. Earle Blakeslee, Conductor.
Address—"The Fine Arts in American Education." Charles F. Rogers, Dean of College of Fine Arts, University of Arizona.
10:30 SECTION MEETINGS.

Tuesday, April 16—Afternoon

- 1:00 THIRD GENERAL SESSION.
Presiding: Adolph W. Otterstein, Head of Music Department, San Jose State Teachers College, Second Vice-President of the California-Western School Music Conference.
Music (to be announced).
Address (speaker to be announced).
Election of Officers.
- 2:00 SECTION MEETINGS.
- 3:00 Visit Exhibits.
Tea in Lobby.
- 4:00 PROMENADE CONCERT (Hotel Court). Pasadena Junior College Band, Audre L. Stong, Conductor.

Tuesday, April 16—Evening

- 6:30 BANQUET (Dining Room, Maryland Hotel).
Music—Fresno State College Faculty Quintet.
Address (speaker to be announced).
- 9:45 Music Educator's Chorus (Lobby, Maryland Hotel).
- 10:30 BALL (Dining Room, Maryland Hotel).

Wednesday, April 17—Morning

- 8:00 Visit Exhibits.
- 8:30 Rehearsal—Southern California Conference Chorus (Civic Auditorium).
- 9:00 FOURTH GENERAL SESSION.
Presiding: Louis Woodson Curtis, Director of Music, Los Angeles Schools; Second Vice-President of the Music Educators National Conference.

9:00 Wednesday Morning (Continued).

- Music—The Treble Clef. L. Deborah Smith, Conductor, San Diego State Teachers College.
Address—Report of Committee on "Music and Leisure Time," Glenn Woods, Director of Music, Oakland, California.
Music—Los Angeles Small Ensemble (To be announced).
Address—Dr. Edwin A. Lee, Superintendent of San Francisco Schools.

10:30 SECTION MEETINGS.

Wednesday, April 17—Afternoon

- 1:15 FIFTH GENERAL SESSION.
Presiding: Arthur G. Wahlberg, President, California-Western School Music Conference.
Music—Sweetwater Union High School Orchestra. James G. Seebold, Conductor, National City, California.
Address—Dr. Raymond Mosher, San Jose State Teachers College.
Business Reports.
- 3:00 Visit Exhibits.
Tea in Lobby.
- 4:00 Abas String Quartet Concert and Reception. Sponsored by Mu Phi Epsilon, Phi Beta and Sigma Alpha Iota music sororities.

Wednesday, April 17—Evening

- 8:15 CONCERT (Civic Auditorium).
San Diego High School Orchestra. Nino Marcelli, Conductor.
Southern California Conference Chorus. Ralph Peterson, Conductor.
Winner of Piano Audition.

SECTION MEETINGS

Monday, April 15—1:15 P. M.

I—CREATIVE MUSIC

- Chairman: Mary Carr Moore
*Composer and Head of Harmony Department,
Chapman College, Los Angeles, California*
- Demonstration of Creative Processes with children in the elementary grades. Lillian Mohr Fox, Assistant Supervisor of Music Education, Pasadena.
- Program of Creative Music from Secondary Grade Levels, Manuscripts selected from those submitted by various schools.

II—CHORAL MUSIC

- Chairman: Edith M. Hitchcock
*Head of Music Department, Long Beach
Junior College, Long Beach, California.*
- Elementary Group.
Junior High School Boys.
Seventh and Eighth Grade—Boys and Girls.
Senior High School Girls Glee Club.
Senior High School A Cappella Choir.

III—INSTRUMENTAL MUSIC

- Chairman: Harold Scott
*Monrovia Union High School,
Monrovia, California*
- Rhythm Band.
Class in Instrumental Instruction.
Elementary Orchestra.
Senior High School String Ensemble.
Glendale All-City Junior High School Orchestra.

Tuesday, April 16—10:30 A. M.

I—PIANO

- Chairman: Ina M. Davids
*Manual Arts High School,
Los Angeles, Calif.*
- (1) Rhythmic Development:
(a) Demonstration Piano Class from John Marshall Junior High School, Pasadena. Lillian Healy, Instructor.

- (b) Demonstration of Eurythmics practical for use in the teaching of piano. Norma Gould and students of the Norma Gould School of the Dance.
- (c) Piano Ensemble in the Development of Rhythm. Miriam Fox Withrow, Fresno State Teachers College.
- (2) Organization and Management of Piano Classes, with emphasis on ungraded situations in groups of fifteen or more students. Discussion led by Lenore Snow, instructor in Piano and Harmony, Manual Arts High School, Los Angeles, California.
- (3) Distribution of lists of material for use in Piano Classes. Prepared by Carrie M. Sharp and Amy Grau Miller of Pasadena Junior College and Leslie Clausson and Dr. Harvey Decker of Los Angeles Junior College.
- Examination of music material on exhibition.

II—ELEMENTARY

- Chairman: Alice Rogers
*Supervisor of Music, Santa Monica Public
Schools, Santa Monica, California*
- Music: Upper Elementary Glee Club, Los Angeles Schools. Director, Alta A. Polley; Accompanist, Louis W. Curtis.
- Address—"Music in the Integrated Program," Mrs. Lillian Mohr Fox, Assistant Supervisor of Music, Pasadena.
- Panel Discussion—"How can we retain the Art Values, Understandings, Appreciations, Skills and Techniques in Music Education, and at the same time have music function effectively in the larger units of work?"
- Panel: Laverna L. Lossing, Supervisor of Music Training, University of California at Los Angeles; Jessie L. Marker, Assistant Supervisor of Music, Los Angeles; Mrs. Mae Knight Siddell, Special Music Teacher, Santa Monica; Mrs. Gertrude Johnstone Fischer, Supervisor of Music, Long Beach; Mrs. Hazel Beckwith Nohave, Director of Music, Claremont; Mrs. Lillian Mohr Fox, Assistant Supervisor of Music, Pasadena; Ruth Markel, Supervisor of Music, Southern Pasadena.
- (NOTE: There will be a small exhibit on display showing the culmination of a few selected units of work at the elementary level, together with other phases of music.)

III—COLLEGE AND UNIVERSITY

Chairman: Julia Howell
Head of Theory Department, University of
Southern California, Los Angeles

Address—"Going Native: Modern Tendencies in Musical Composition and Orchestration," Dr. Arthur Olaf Anderson, Head of Composition Department, University of Arizona. Piano music and Woodwind Ensemble, illustrating above address. Music written by students from composition classes of Dr. Anderson.

Address—"Music Course for Liberal Arts Students," Frances Wright, Associate Professor, University of California at Los Angeles.

Address—"Teacher Training," Helen C. Dill, Supervisor of Music Training, University of California at Los Angeles.

IV—JUNIOR HIGH

Chairman: Mary E. Ireland
Director of Music, Sacramento, California

Program to be announced.

Tuesday, April 16—2:00 P. M.

I—VOCAL CLASSES

Chairman: Maurine E. Thompson
San Jose State Teachers College

Address—"Fusion of Music with Academic Subjects," Martha Mackenzie, San Bernardino High School.

Address—"Integration of Vocal Class Work with Choral Activities," Edmund V. Jeffers, Humboldt State College, Arcata, California.

Address—"Class Vocal Lesson Problems and Plans," Maurine E. Thompson, San Jose State Teachers College.

Address—"A Cappella Choir Procedure and Material," Benjamin Edwards, Fullerton Junior College.

Demonstration—Herbert Bickel, Burbank High School, Burbank, California.

Address—"Materials," Mabel M. Oakes, John Muir Technical High School, Pasadena, Calif.

Round Table Discussion.

II—THEORY

Chairman: Doris Moon
Head of Music Department, Santa Monica
Junior College, Santa Monica, California

Demonstration—Alchin Harmony, Pauline Alderman, Instructor in Harmony, University of Southern California.

Discussion—"Teaching Materials," Doris Moon, Chairman, Music Department Santa Monica Junior College.

Music—"Italian Sonata," Harlow John Mills, Elizabeth Morgridge, Violin, Composer at the Piano.

Address—"Creative Work on the Secondary School Level," Dr. Arthur Olaf Anderson, Head of Composition Department, University of Arizona.

III—INSTRUMENTAL

Chairman: Leroy Allen
President Southern District, California-
Western School Music Conference

Greetings from the American Bandmasters' Association. Herbert L. Clark, President of American Bandmasters' Association and Director of the Long Beach Municipal Band, Long Beach, California.

Address—"Radio in Music Education," Dr. Joseph E. Maddy, Professor of Music, University of Michigan.

Demonstration of Instrumental Instruction—Frank Mancini, Director, Modesto High School Band.

Discussion.

Wednesday, April 17—10:30 A. M.

I—PAROCHIAL SCHOOLS

Chairman: Dr. Martin McNicholas
Superintendent of Schools Diocese of
Los Angeles and San Diego

Program to be announced.

II—MUSIC APPRECIATION

Chairman: William C. Hartshorn
Beverly Hills High School

Address—"An Experimental Approach to the Study of Music History," S. Grace Gantt, Oakland, California.

Demonstration—Mrs. Leah Moore, Beverly Hills Schools.

Report and mimeographed sheets on Recent Experiments in Music Appreciation, Florence Byrens, Compton Junior College.

Address—"The Radio and Public School Music Appreciation," Jose Rodriguez from Radio Station KFI.

Panel Discussion on above topic.

III—PARENT TEACHERS ASSOCIATION

Chairman: Mrs. Helen Schomberg
State Music Chairman of Parent
Teachers Association

Music—Two "Mother Choruses" from Los Angeles and Pasadena Councils of P. T. A.

Round Table Discussion. (Subject, "The Relationships of the P. T. A. and Music Education.")

IV—SENIOR HIGH SCHOOL CHORAL ACTIVITIES

Chairman: Charles M. Dennis
Director of Music, San Francisco
Public Schools

Four seven-minute papers, each one followed by an equal time for discussion and attempting to cover all High School Choral Activities.

MARYLAND HOTEL

PASADENA, CALIFORNIA

OFFICIAL HEADQUARTERS FOR THE

California-Western School Music Conference

(CALIFORNIA—NEVADA—ARIZONA—HAWAII—PHILIPPINES)

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(EUROPEAN PLAN)

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Dinner—\$1.00
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And Now—On to Pasadena!

CO-WORKERS and Friends:

A perusal of the California-Western Conference program will challenge the interest of any and every teacher of music, as every phase of music education and expression will be presented under most favorable auspices.

Pasadena is eminently equipped to foster our Conference and her hospitality will never be forgotten. The beautiful Hotel Maryland, which has been chosen as official headquarters, is but a short distance from the Civic Auditorium where all the general sessions are to be held.

This year it is very urgent that all music educators be impressed with the importance and significance of the several Sectional Conferences and the values resulting from attendance. We shall do our part in the California-Western area. First, in justice to our great cause, as well as to those who have labored so faithfully, we should all do our utmost to spread this information to those who do not receive the JOURNAL, and urge their membership in this progressive movement.

Second, you can help us to finance this great convention by sending in your dues at once, and by urging all engaged or interested in music to join the Conference. We shall also expect the inspiration of your presence at Pasadena from April 14th to 17th.

For the wonderful support which has been accorded thus far, I am most grateful to the National office, and the officers and members of the California-Western School Music Conference. And to all of the other Sectional Conferences and their executives, may we extend, in behalf of the California-Western Conference, most cordial greetings and best wishes.

With a high degree of expectation and appreciation, I am

Faithfully yours,

ARTHUR G. WAHLBERG,
President

Conference Membership

▲ ACTIVE MEMBERSHIP in the California-Western School Music Conference is open to teachers of music, supervisors, band, orchestra and chorus leaders and others connected with the music departments of schools and colleges, and also to private teachers and all other persons actively interested in music and music education. Fee of \$3.00 includes membership in the Music Educators National Conference and subscription to the official magazine, the Music Educators Journal. Remittance should be sent to Helen M. Garvin, Mills College, Oakland, Calif.

▲ ASSOCIATE MEMBERSHIP (\$2.00) is for any interested person, not qualified to hold active membership; admits to all meetings and concerts, but does not convey privilege of voting or holding office, or Journal subscription. Associate membership may be secured from members of the 1935 Convention Committee (headquarters, Board of Education, Pasadena, Calif.)

California—Western Broadcasts

▲ A SERIES of seven broadcasts is being given in the interests of the Pasadena Conference. These broadcasts are prepared by some of the outstanding organizations in the schools of California, and thanks to the Columbia Broadcasting System, all of the programs are broadcast over the entire Coast chain from the various cities of origination. Following is the schedule of programs, which are given on Saturday nights from 8:30 to 9:00 p. m.

February 23—Originating in San Francisco. Prepared by the San Jose State College.

March 2—Originating in San Diego. Prepared by the San Diego State College.

March 9—Originating in Sacramento. Prepared by the City School System.

March 16—Originating in San Francisco. Prepared by the Oakland City School System.

March 23—Prepared by Los Angeles Public Schools.

March 30—Originating in Fresno. Prepared by the Fresno State College.

April 6—Originating in Pasadena. Prepared by the Pasadena City Schools.

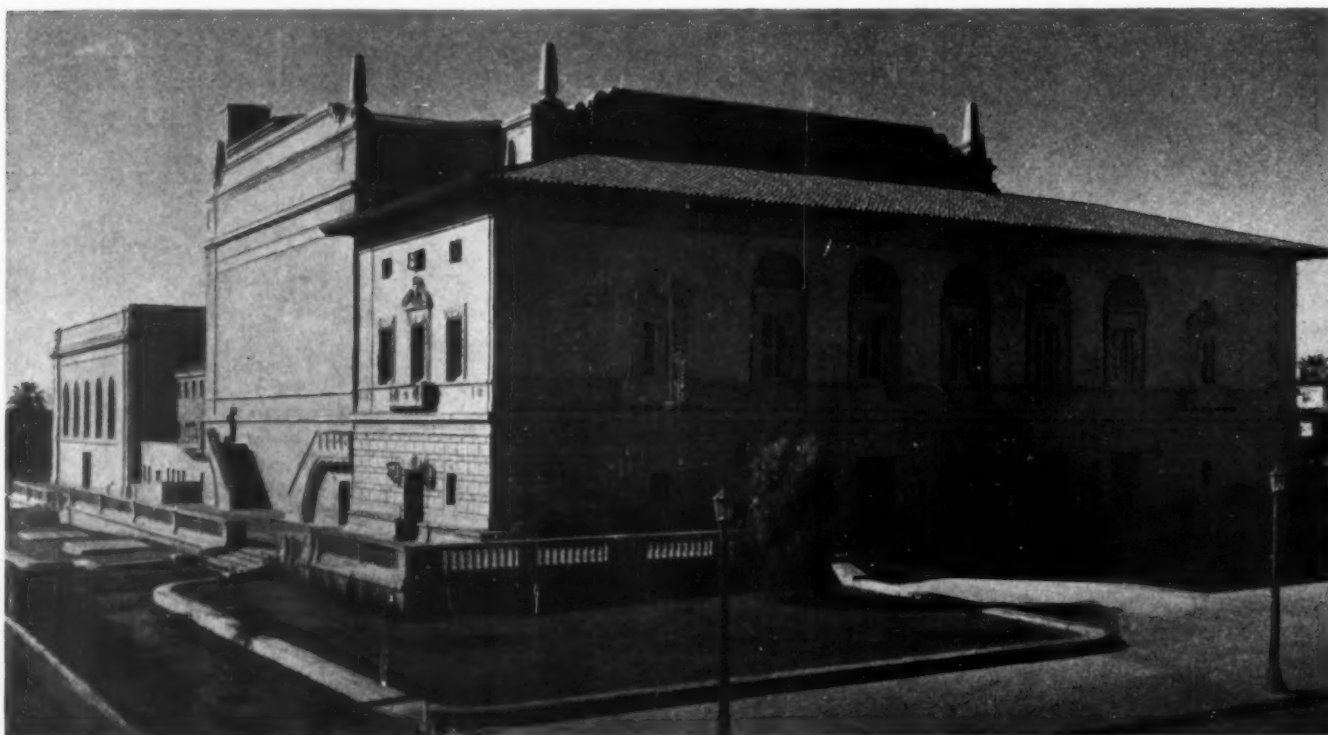
Stations from which programs may be heard include: KHJ, KFRC, KGB, KDB, KMJ, KWG, KFBK, KERN.

Prize Awards

Six prizes will be awarded to students writing the best one hundred-word essays on all or any one of the programs. No contestant may submit more than seven criticisms—one per concert. The winners will be presented with merchandise certificates by the Baxter-Northup Company of Los Angeles. (First Prize—\$10.00; Second Prize—\$5.00; Third Prize—\$3.00; Fourth Prize—\$3.00; Fifth Prize—\$2.00; Sixth Prize—\$2.00.)

All papers are to be forwarded not later than April 8 to the Chairman of the Judges Committee: Robert M. McCurdy, Manager, Civic Auditorium, Pasadena.

The city of Pasadena is offering a trophy to the city, which as a result of this essay contest, receives the most favorable comment.



PASADENA CIVIC AUDITORIUM—WHERE CONCERTS AND GENERAL SESSIONS WILL BE HELD

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FOR HIGH SCHOOLS and COLLEGES

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By SAMUEL COLERIDGE TAYLOR

A cantata for tenor solo, mixed chorus and orchestra—one of the most melodious and popular of all cantatas. May also be effectively staged. May be done with piano. Vocal Score . . . 1.50. Orchestra parts for rent.

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NEW YORK, N. Y.

Northwest Music Supervisors Conference

FOURTH BIENNIAL MEETING

Boise, Idaho, April 21-24, 1935 « « Headquarters, Boise Hotel



CHARLES R. CUTTS
President, Northwest Conference

Sunday, April 21—Morning

- 9:30 Registration (Boise Hotel).
- 11:00 EASTER SERVICES (Boise Churches).

Sunday, April 21—Afternoon

- 2:00 All-Northwest High School Orchestra—registration and tryouts (Boise High School).
- AUTOMOBILE TRIP to Arrow Rock for Conference members (Leaving Boise Hotel).
- 4:30 Preliminary Rehearsal—All-Northwest High School Orchestra (High School Auditorium).

Sunday, April 21—Evening

- 8:00 BOISE NIGHT CONCERT (High School Auditorium).
Boise High School Orchestra. Howard Deye, Director.
Boise High School A Cappella Choir. Donald Foltz, Director.
- 10:00 Lobby Singing (Boise Hotel).



JUDITH MAHAN
Director of Music
Boise Public Schools

Monday, April 22—Morning

- 8:00 Registration (Boise Hotel).
- 8:30 All-Northwest High School Chorus and Band—registration and tryouts (places to be announced).
- 9:00 NORTHWEST PRELIMINARY SOLO SINGING COMPETITIONS (Boise Hotel Ballroom). Vincent Hiden, Supervisor of Music, Olympia, Wash., Chairman.
Rehearsal All-Northwest High School Orchestra (High School Auditorium).
Succeeding Orchestra, Chorus and Band rehearsals will be announced at the conclusion of each rehearsal.
- 11:00 FORMAL OPENING OF THE CONFERENCE (Ballroom, Boise Hotel).
Music—Pre-primary Eurythmics, Longfellow School, Lois Butler, Director.
Address of Welcome—J. J. McCue, Mayor of Boise.
Address of Welcome—W. D. Vincent, Superintendent of Boise Public Schools.
Greetings from Idaho Music Education Association—A. L. Gifford, President, Idaho Falls.
President's Response—"Aims and Objectives," Charles R. Cutts, Director of Music, Billings, Mont.
Music—Lowell School A Cappella Choir. Lilly Eichelberger, Director.
- 12:00 VISIT EXHIBITS.
- 12:15 LUNCHEON—Officers and Board of Directors of the Northwest Conference.

Monday, April 22—Afternoon

- 1:30 GENERAL SESSION (Ballroom, Boise Hotel).
Music—Pocatello High School Woodwind Quartet. L. J. Schnabel, Director.
Address—Herman F. Smith, President of the Music Educators National Conference; Director of Music, Public Schools, Milwaukee, Wis.
Music—Pocatello High School Flute Duet. L. J. Schnabel, Director.
Address—C. V. Buttelman, Executive Secretary, Music Educators National Conference, Chicago, Ill.

Monday Afternoon General Session—continued.

- Resumé—"Music Educators Journal," Mrs. Genevieve Baum-Gaskins, Supervisor of Music, Corvallis, Oregon.
Address—Arthur A. Hauser, President, Music Education Exhibitors Association, New York City.
Music—Pocatello High School Trumpet Trio. L. J. Schnabel, Director.
- 3:30 ORCHESTRA CLINIC (High School Auditorium). Louis G. Wersen, Director of Music, Public Schools, Tacoma, Wash., Chairman.
George Dasch, Conductor of Chicago Little Symphony Orchestra, Director.
- 4:30 VISIT EXHIBITS.
EXHIBITORS DEMONSTRATIONS, etc.

Monday, April 22—Evening

- 7:00 INFORMAL BANQUET (Ballroom, Boise Hotel). Anne Landsbury Beck, Director of Department of Music Education, University of Oregon, Toastmistress.
- 7:30 DANCING PARTY for Northwest Orchestra, Band and Chorus Students (Elks Club Ballroom). Clara Otness, Chairman Hostess Committee.
- 10:00 LOBBY SINGING (Boise Hotel Lobby).

Tuesday, April 23—Morning

- 9:00 GENERAL SESSION (Ballroom, Boise Hotel).
Music—Boise All-City Grade School Orchestra. Howard Deye, Director.
Address—"Music Supervision and Coördination," Judith Mahan, Supervisor of Music, Boise Public Schools.
Operetta Demonstration—Roosevelt School Seventh- and Eighth-Grade Boys. Oma Butler, Director.
Address—"Living Humanities," Dean J. F. Messenger, University of Idaho.
Music—Dancing Games, Park School, Inez Christopher-son, Director.
- 11:15 MARCHING BAND DEMONSTRATION—Lava Hot Springs High School Band. Mark Hart, Director.
- 11:45 VISIT EXHIBITS.
- 12:15 LUNCHEONS—Officers and Board of Directors. State Chairmen.



JOHN W. BEATTIE
Conductor All-Northwest
High School Chorus



GEORGE DASCH
Conductor All-Northwest
High School Orchestra



JAMES R. GILLETTE
Conductor All-Northwest
High School Band



VINCENT HIDEN
Chairman
Solo Singing Competitions

Tuesday, April 23—Afternoon

- 1:30 GENERAL SESSION (Ballroom, Boise Hotel).
Music—Combined Rural School Choruses.
Address—"The Junior Adult Glee Club and Its Relation to School Music," Arville Belstad, Director of Seattle Orpheons and Junior Amphions Choral Societies, and Seattle Plymouth Church Choir.
Address—"In-and-About Clubs," R. F. Goranson, University of Idaho Southern Branch, Pocatello.
Music—Clarion Male Quartet, Northwest Nazarene College, Nampa.
- 3:15 BAND CLINIC (Place to be announced). W. W. Nusbaum, Supervisor of Music, Oregon City, Oregon, Chairman. James R. Gillette, Director of Carleton College Symphonic Band, Northfield, Minn., Director.
- 4:30 VISIT EXHIBITS.

Tuesday, April 23—Evening

- 8:15 CONCERT—All-Northwest High School Orchestra (High School Auditorium). George Dasch, Conductor Chicago Little Symphony Orchestra, Director; Louis G. Wersen, Director of Public School Music, Tacoma, Wash., Organizing Chairman.
- 10:00 LOBBY SINGING (Boise Hotel Lobby).

Wednesday, April 24—Morning

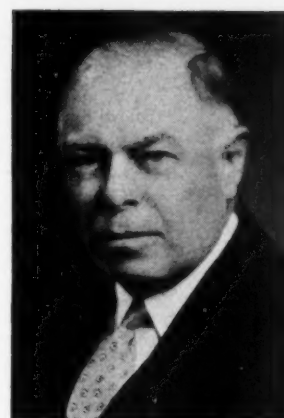
- 9:00 GENERAL SESSION (Ballroom, Boise Hotel).
Music—Girls' Glee Club, College of Idaho, Caldwell. F. F. Beale, Director.
Address—"Music from the High School Principal's Viewpoint," Zed L. Foy, Principal Boise High School.
Music—College of Idaho String Trio. J. J. Smith, Director.
Address—"Operettas for Their Music Content Value," F. F. Beale, Music Department, College of Idaho, Caldwell.
Music—College of Idaho Men's Glee Club. F. F. Beale, Director.
- 11:00 CHORUS CLINIC—(Place to be announced). Stanley M. Teel, Music Department, University of Montana, Chairman. John W. Beattie, Dean of the School of Music, Northwestern University, Director.
- 11:45 VISIT EXHIBITS.
- 12:15 LUNCHEONS—New Officers and Directors. Montana Members. Idaho Members. Oregon Members. Washington, British Columbia and Alaska Members.

Wednesday, April 24—Afternoon

- 2:00 GENERAL SESSION.
Music—University of Idaho Faculty String Quartet. Carl Claus, Director and First Violin; Verne Wilson, Second Violin; Raymond Vaught, Viola; Miriam Little, Violoncello.
Address—"The Boise Award System," Howard Deye, Supervisor of Instrumental Music, Boise.
Address—"Boise Music Week," Alan Eaton, Boise Music Week Committee.
Music—University of Idaho String Quintet. Carl Claus, First Violin; Verne Wilson, Second Violin; Raymond Vaught, Viola; Miriam Little, Violoncello, and Miss Clark, Piano.
- 3:30 MARCHING DEMONSTRATION AND DRUM MAJOR TWIRLING DEMONSTRATION. Lava Hot Springs High School Band. Mark Hart, Director.
- 4:30 VISIT EXHIBITS.

Wednesday, April 24—Evening

- 8:00 CONCERT (High School Auditorium).
All-Northwest High School Band. James R. Gillette, Director of the Carleton College Symphonic Band, Northfield, Minn., Conductor. W. W. Nusbaum, Supervisor of Music, Oregon City, Ore., Organizing Chairman.
All-Northwest High School Chorus. John W. Beattie, Dean of the School of Music, Northwestern University, Conductor. Stanley M. Teel, Music Department, University of Montana, Organizing Chairman.
- 10:00 LOBBY SINGING (Boise Hotel Lobby).



W. D. VINCENT
Superintendent
Boise Public Schools



ANNE LANDSBURY BECK
Toastmaster—Northwest
Biennial Banquet



DONALD FOLTZ
Vocal Music Supervisor
Boise Public Schools



HOWARD DEYE
Instrumental Music Supervisor
Boise Public Schools

SCHOOL MUSIC PROBLEMS

MANY INTERESTING LETTERS of comment and inquiry are being received in response to the "Music and American Youth" broadcasts. Obviously, only a few "samples" of these letters can be quoted here. As explained in previous Round Tables, the majority of letters received require no direct reply, or can be answered with printed matter provided for the purpose. Some of the inquiries, however, cannot be answered adequately except by special replies, and in these columns are printed typical examples of such communications, with such answers or comments as can be given. Persons who ask the same or similar questions are then referred to the printed reply in the JOURNAL. In some cases the needed aid or information can be best supplied by JOURNAL readers. Letters addressed to the key signatures (initials and serial number) are forwarded by the JOURNAL office, and, as space permits, are printed in the JOURNAL. Several such contributions will be found elsewhere in this issue. Readers are invited to write to any or all of the "Music and American Youth" listeners whose communications are printed below.

First, two interesting letters, examples of many received expressing appreciation for the broadcasts, but not asking for help or information:

From a Member of 1928 National High School Chorus. My simple words could never express my profound gratitude and appreciation for your program offered Sunday morning, February 10. The program was "Music and American Youth." The number "Listen to the Lambs" was sung and it brought back to me memories of seven of the happiest days of my life—when I was a member of the First National High School Chorus at Chicago in 1928. Dr. Hollis Dann directed. I represented the high school at Kendallville, Indiana. I am now a student at Louisiana State University in Baton Rouge.—James Throp.

From an officer of the M. E. A. I heartily endorse the type of program broadcast from your studios at 10:30 A. M., Sunday, February 17, 1935. The management of WJZ, Mr. Dykema's committee, the Music Educators National Conference, the superintendent, teachers, and children of the Montclair, New Jersey, public schools are to be congratulated. Truly, a singing America will be a safe and sane America.—Mary D. Barnes, Sec'y Dept. Classroom Teachers, N. E. A.

From a Junior. On Sunday, I listened to your program over Station WBZ at 10:30 A. M., and I was greatly impressed by the quality and the perfection of that high school orchestra, simply because I've never heard anything like it in a young people's orchestra. I am a junior in high school and in my sophomore year I was a member of the orchestra at the high school which I attend, and though I do not want to say anything against it, I must admit that it lacks quality and unison. The selections we play do not help it, and the members do not seem to show the interest which should be present and is necessary in the making of a good orchestra. I should like to see our high school boast such a good orchestra as that one which I heard over the radio this morning. What could I do—what could I suggest—to improve my school orchestra?—R. J., Massachusetts (34).

[First of all, it will be necessary for your school committee to understand what constitutes an adequate program of music instruction, and appreciate the need for such a program in your schools. Many eastern cities have splendid music departments; others are woefully lacking in this phase of education and do not seem to know it. Find a key person who will help acquaint your school authorities with what is being done in other schools where good music programs are provided. Put copies of the publications issued by the M. E. N. C. in the hands of influential citizens. Only a process of "education" will assure your town of fully adequate facilities.]

From an Intermediate Teacher. We have the opportunity to hear Dr. Damrosch's programs and our intermediate children are having instruction on the harmonica, with the hope that in another year there may be a possibility for other instruments. Could you give information as to the minimum cost of a minimum set-up of band instruments? We have a drum to start with! Then, too, what suggestions can you give for songs that will make an appeal equal to that of "cow-boy" songs? I thought you might be able to suggest something similar to "Coda" music that can be purchased at a small price per copy.—F. A., South Dakota (31).

[Two prolific sources of information available to this inquirer and all others seeking information regarding publications, materials, instruments, etc., are the text and advertising columns of the Music Educators Journal. In the text columns, besides the general articles, inquirers can profitably devote time to scanning the Book and Music Review Department, which affords a wealth of authoritative information and commentary on recent publications.]

County School Music Program. Will thank you to send me any materials and suggestions you may have for teaching music in our public schools. I have just heard the offer of your help over the radio. I am intensely interested in putting courses of music in my schools.—G. B. C., County Supt. of Schools, Virginia (35).

[This superintendent will receive whole-hearted cooperation from Conference members to whom his inquiry has been referred. Perhaps he can attend one of the spring conferences. At any rate, the information available in Conference Yearbooks, bulletins and other publications is gladly put at the disposal of G. B. C. By the way, Journal reader, if you were to install music courses in the schools of a county, sparsely settled and with no very large towns, how would you go about it? What would your program be? Your letters will be forwarded to G. B. C.]

Organization of High School Bands and Orchestras. In accordance with the suggestions made during the music program of the Detroit, Michigan, high school organizations, please send us information in regard to the organization of high school bands and orchestras.—R. G., Supt. of Schools, Ohio (37).

[Again, reference is made to announcements of publishers and instrument makers printed in current issues of the Journal. Valuable aids are: "School Bands and How They May Be Developed," by Joseph E. Maddy (published for the M. E. N. C. Committee on Instrumental Affairs by the National Bureau for the Advancement of Music, 45 West 45th St., New York City), and a similar book on developing school orchestras. The booklet may be obtained (15 cents each) from the Bureau or the M. E. N. C. headquarters, 64 E. Jackson Blvd., Chicago, Ill. This inquiry has been referred to a Conference member in a neighboring city, who will be in a position to offer practical suggestions to fit the particular needs of the situation.]

From Another Superintendent. In compliance with your radio announcement, I am requesting information regarding the initiating of music programs in our schools. We are especially interested in the school band. We have none at the present time. We have an interest also in a complete school music program.—H. F. H., Supt. of Schools, Tex. (36).

[H. F. H. is referred to replies to similar inquiries in this issue. Journal readers are offered another challenging question: "How would you go about it to install music courses, a band and orchestra, in a Texas town of approximately five thousand population? What would your program include?"]

Pre-School Music. I should be greatly appreciative of the following help (if you have not time perhaps you can direct me in my search): (1) A list of music, both instrumental and vocal, to be offered to a child of pre-school age—best suited to quickening his appreciation of music. (2) A list of songs and melodies which can be sung or hummed to him—of such type as he can in time come to have as his own, to hum, certainly to recognize. (3) A list of songs written particularly for the pre-school child's understanding and learning—from the standpoints of words, rhythm and melody.—M. J., Virginia (51).

Reply by Helen L. Schwin, Music Department, Cleveland (Ohio) Public Schools:

Of course you realize that it would be possible for me to write an entire book in trying to give complete answers to your three questions. However, I shall do my best to give you a cross-section of the information you desire.

First, be sure to read "Music for Young Children" by Alice Thorn. This will give you a broad picture of the whole problem. You will find some excellent lists of materials in this book. Then, as to types of compositions, both instrumental and vocal, best suited to quickening a child's music appreciation:

(a) Let him hear such records as Victor 20079, Melodies for Children.

(b) If you play the piano, play for him such things as bits from Schumann's "Scenes from Childhood."

(c) Songs to be sung to him, which he will later come to have as his own, can be found in such books as the Davison and Suretto "One Hundred Forty Folk Songs," and "A Kindergarten Book of Folk Songs." Also, "Clarendon Song Books," I and II, by Whittaker.

Books containing songs written for the little child's understanding and learning can be found in such works as:

- (a) "Singing Time" by Coleman and Thorn.
- (b) "A Child's Book of Songs" by Foresman.
- (c) "Pianorhythms" by David.
- (d) "The Children's Own Book" by Newman.
- (e) "Mother Goose's Nursery Rhymes" by Elliott.
- (f) "The Music Hour in the Kindergarten" by McConathy and Bray.
- (g) "Songs for the Littlest Ones" by Jenkins and Mannucci.

I trust that these suggestions will give you a start along the very interesting road which you are to travel with your young son.

ROUND TABLE CONTINUED ON PAGE FORTY-EIGHT

Where There's a Conference, There's a Carl Fischer Exhibit

AT Pittsburgh, Indianapolis, Springfield, Pasadena, New Orleans, or Boise, your time will be well spent at the Carl Fischer Exhibit.

Ensembles will be a feature of the displays, though we can only touch, here, on the highlights. One of these is *Chester*, a revolutionary war song scored by Quinto Manganini for strings and woodwinds. It may be played by any combination of a full six parts (or by an orchestra of all) with piano ad lib. Complete, 85 cents.

Some fine new Clarinet Ensembles are the work of Arthur A. Brandenburg, Supervisor of instrumental music in the high schools of Elizabeth, New Jersey. His arrangements for 3 and 4 B \flat Clarinets include a *Bourree* of Handel, Brahms' *Celebrated Waltz* and Haydn's *Menuetto al Revescio* which is not only played forwards, but backwards, too. We suggest this for a contest.

Something to remember is the centennial of the birth of *Bach* and *Handel* being celebrated this year. There is a wealth of attractive material—*The Coffee Cantata*, the *School Song Books*, quartets and choruses, every one of which you will want to keep on using.



Miss Sylvia Voorhees, who will represent Carl Fischer at the several conferences.

As for choruses, we never recall releasing as many exciting numbers at one time as we shall have on display this season. Ask to see the Whitehead and Moussorgsky male quartets.

New publications for Band and Orchestra include *Setting the Pace*, the new book of repertory that will score as big a hit with young bands as its recent counterpart, *Bridging the Gap* has with young bands.

Another work to look for is *Yankee Rhythm* which appeared, with tremendous success for band, and has just been released for orchestra. It is a corking medley of such tunes as *Turkey in the Straw—Oh, Dem Golden Slippers* and *O, Susanna!* for Full Band \$2.00, for Small and Full Orchestra (\$1.00 net and \$1.50 net).

For the rest, we urge you to look at *Pieces We Like to Play*, the Haake-McConathy series of teaching pieces; at Volume III of the *Superior Orchestra Folio* in its bright yellow jacket, and at the new *Miniature Concert Repertoire* series of easy solos for various wind, reed and string instruments.

And After the Conference — Commencement Suggestions:

CHORUSES 2-Part Treble

- Cradle Song*.....Ries-deBrant .12
An easy arrangement of a well-known melody with soprano solo. Tender in mood.
- Consider the Heavens*.....Bach .16
An original theme effectively arranged with variations; medium difficulty.
- In the Chimney Corner*.....Cowen-deBrant .15
A very simple setting of a quaint, appealing poem.
- The Spacious Firmament on High*.....Jacob .12
Majestic in character, in march time. Simple notation, medium range. Piano acc.
- Woodlands in Spring*.....Whitehead .12
A joyous descriptive nature song. Set for 1st and 2nd Voice in a medium range.

3-Part Treble

- Chanson de Marie Antoinette*.....Jacobson-Andrews .15
For choruses of discrimination and ability. Graceful and melodious.
- Golden Slumbers*.....Jacob .12
Smooth legato and perfect diction are required for this. Dynamically interesting. A Cap.
- The Hills of Home*.....Fox .15
All the beauty and poignancy of the original song have been preserved in an interesting setting.
- My Little Star*.....Ponce .15
Attractive arrangement of the well known *Estrellita*.
- Roads*.....Hadley .15
Unusually good lyric in a lively setting. Simple notation. Good program number.
- Serenade*.....Schubert-Trinkhaus .15
Attractive simple arrangement of the familiar melody. Easy vocally and pianistically.
- Sing, Smile, Slumber*.....Gounod-Trinkhaus .15
Brilliant arrangement of this favorite. Medium difficulty.
- Tonight*.....Weber-Saar .10
Short, simple and effective setting. In quiet and peaceful mood.
- Winds to the Silent Morn*.....Emery .15
Especially good for programs. Showy and colorful, yet not difficult.

4-Part Mixed

- Brother James' Air*.....Jacob .20
Maurice Baring wrote of this air "It was a tune that opened its arms." Words from Psalm 23. A Cap.
- Hunting Song*.....Loar .25
Excellent showy program number, with many opportunities for interpretative display. Has accompaniment for two B \flat Trumpets.
- Largo*.....Handel-Harmati .15
Very beautiful. Uses no text; voices hum throughout.
- Let not the Sluggish sleep*.....Byrd .16
Something "different." Solemn and sustained, to be sung with great depth of tone and dignity.
- Passing By*.....Purcell .15
A very simple arrangement of the charming song sometimes known as "There is a Lady."
- Song of the London Watchman* (Bar. solo).....Whitehead .15
As unusual a number as you'll find, based on a 17th Century English song. Effective humming background. A Cap.
- This is the Day*.....Schubert .16
Festive anthem on themes of the Unfinished Symphony. Not difficult and offers unusual possibilities for voice groupings.
- Ye Banks and Braes*.....Burnett .16
Fairly simple arrangement to be sung quietly and intimately.

4-Part Male

- Anchored* (T.T.B.).....Watson .15
Spirited and vigorous—good program number. Simple and colorful.
- Dream Pedlary*.....Candlyn .15
Short, unaccompanied number, rich in possibilities for interpretation.
- Fraternity Hymn*.....Mozart .10
Exceptionally well suited to commencement programs. Short, unaccompanied, simple, but dignified.

4-Part Male—continued

- The Minstrel Boy* (Irish).....Whitehead .12
Simple arrangement; martial mood; convenient range. A Cap.
- Morning Hymn*.....Henschel .12
Glorious number, always popular on professional programs. Difficult vocally and pianistically.
- The Rising of the Lark* (Welsh).....Whitehead .15
Joyous in mood. Steady rhythm, convenient range for all voices. A Cap.
- Singing a Merry Hi-Ho!*.....Treharne .15
A jolly number for program use. Interesting dynamically.
- So We'll go no more a-roving*.....Thomas .15
Beautiful lyric; easy setting. An unusual number for Glee Clubs.
- Spirit of Youth* (T.B.B.).....Smith .15
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| This is described above. The price of a complete set of parts (piano ad lib .25) is indicated. | | |
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| The movements are well contrasted and a brilliant short coda with fanfares in the brass brings it to a close. | | |
| <i>Honor Legion, March</i>Vance 1.05 | 1.50 | |
| Melodious Trio introduced softly, and after a fanfare-like interlude is repeated fortissimo by woodwind and brass against unison string counterpoint. | | |
| <i>In Apollo's Temple</i>Gluck .85 | 1.25 | |
| Charming example of the classical, in form, harmony and rhythm, without any technical difficulty. | | |
| <i>March Magnificent</i>McConnell .75 | 1.15 | |
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| <i>March Triumphant</i>Chenoweth 1.35 | 1.85 | |
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| <i>Olympian Festival March</i>Roth 1.35 | 1.85 | |
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BAND MUSIC

- | | Stand. | Conc. |
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| <i>Entrance and March of the Peers</i> (from "Iolanthe").....Sullivan 3.50 | 5.00 | |
| Opens with a fanfare and a vigorous first movement that contrasts well with a majestic Trio. | | |
| <i>March of the Titans</i>Kolar Full Band .75 | | |
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| <i>Spirit of the Day</i>Whistler Full Band .75 | | |
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From the Librarian of a County Library. Hearing your broadcast brought to mind that for some time now we have wanted to interest the children (hoping also to draw in the grown-ups) in community singing of the simpler, more appealing songs of all countries, each time introducing some special feature—such as a piano, violin or harp selection of the more melodious of our good music. Giving, also, a brief sketch of the life of the composer and any other special items pertaining to the particular composition which might catch and hold the interest of children. We should appreciate any suggestions or assistance you might give us in this matter.—H. M. L., Texas (38).

[Several publishers' announcements in the February Journal and this issue no doubt afforded H. M. L. some suggestions as to sources of material.]

Rhythm Band. I am writing to ask you for help in starting a rhythm band for pre-school age children. I don't know just how to go about it and would like any help that you could give me.—B. T., (27) Oklahoma (26).

[Publishers announcements in the columns of the Journal will afford sources of information regarding rhythm bands, toy symphonies and the like. Among the numerous books may be mentioned: Rhythm Lessons—Atkinson (Emil Ascher); The Toy Symphony Orchestra—J. Lillian Vandever (C. C. Birchard & Co.); Toy Symphony and Rhythm Orchestras—Irene St. Quentin (Oliver Ditson Co.); Children's Percussion Bands—Louie E. de Rusette (E. P. Dutton & Co.); Music in the Grade Schools—Karl W. Gehrkins (C. C. Birchard & Co.).]

From an Oklahoma Principal. I should like to have available material to be used in getting a substantial music department established here in our schools. And, too, we would appreciate having suitable material for high school glee clubs for both the boys and girls.—B. T. E., Oklahoma (30).

[Research Council Bulletins Nos. 13 and 17 should be of value to B. T. E. and others similarly interested in the development of music departments. The Conference Yearbooks for 1931-2-3-4 have much pertinent material also. Folders giving contents of these books are supplied to all inquirers.]

Yearbook price is \$2.50 per copy. Price to Conference members \$1.75, postpaid. Journal subscription is included with Conference membership. (Fee, \$3.00.) Address: Music Educators National Conference, 64 E. Jackson Blvd., Chicago, Ill.

M. E. N. C. Committees—1935-6

CONTINUED FROM PAGE TWENTY-FIVE

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Mental Processes vs. Technique

(DISCUSSION A LA KILPATRICK)

WILL H. BRYANT

Assistant Professor of Music, Indiana State Teachers College

MUSIC SUPERVISOR *B* said to Music Supervisor *A*, "What degree of success do you have in violin classes?"

A: Oh! About ninety per cent.

B: Surely you do not mean that. That seems impossible.

A: May I ask as to your success with violin classes?

B: About fifteen per cent.

A: What preparations do you make for beginning violin classes?

B: Why! None. The superintendent told me that when I started teaching at a class in violin should be started, so I started one the first term.

A: Did you have any preparation for this work in the school you attended?

B: Yes. It was on the program for three terms. The teacher was a private violin teacher in the city, and he played very well.

A: What success did you have in his classes?

B: My grades were two C's and a B—but they say that I do not play very well in tune.

A: In what way were you corrected when you were in error?

B: The teacher told me that the pitch was too high or too low.

A: I wonder how he knew.

B: Oh! He was a good musician.

A: What method was used in the violin classes in this school?

B: I do not remember, but it had a brown cover.

A: What method do you use in your own violin classes?

B: The method was recommended to me by the representative of the Publishing Company so I am trying that one.

A: Do you mind telling me what you did in your first lesson?

B: Well, we started on page one but it was just instructions, so we passed over to page seven where the notes on the staff began, and we just played that.

A: Did it work out well?

B: Not very. Some of the children played the tones I played on the piano, but some of them were very slow at it.

A: I would be interested in visiting your classes.

B: I would be glad to have you and would welcome your suggestions. By the way, you have been asking all of the questions, and I answering them. Would you mind if I asked some questions?

A: Not at all. I'd be glad to answer any that I can.

B: You asked me what preparation I had made for beginning violin classes. Just what did you mean?

A: What I meant is this. Have the pupils been gradually led to this point of

doing instrumental work, through a course of music study, such as is offered by any one of several sets of music books, now in use in public schools? Do the children know how to use their natural musical instrument—the voice—in a manner that will lead us to assume that they are thinking tones when they look at a piece of music? In other words, have the children been taught rote singing, use of staff notation, time values and vocal sequences by syllable names, previous to taking up the violin?

B: I believe that my predecessor did some work of that kind. What did you mean when you asked regarding the manner in which my teacher corrected me?

A: I was wondering what benefit his criticism and correction would be to you when you went to your room to practice. With your teacher absent, and no one to tell you whether your pitches were too high, too low, or exactly right, what would you do?

B: I believe I see what you are driving at. Really a student should be capable of criticizing himself, should he not?

A: Truly so.

B: Then you mean that the mind must first be prepared before the child is given an instrument to play?

A: Exactly, in my opinion.

B: Then in trying to teach the children to play on a violin without preparatory work is like placing the cart before the horse.

A: Really, you are reasoning it out very well.

B: Would you mind telling me, please, how I can get the horse before the cart, for I can see now that I have a reverse situation.

A: The predicament you are in is due to having started your classes playing the violin. It seems to me that you will have to do the preliminary work right now in these classes, although you seem to mark time as far as progress is concerned. The children who can sing rote songs in which there are scale-wise progressions, may use these same songs with syllable names in substitution for words as an extra verse. To those children who make no effort to sing, I would give drills in matching tones, going back to first-grade material. I would lay away all printed violin material for the time being, and whatever work was done with the instrument, I would do by rote. It may happen that an occasional pupil may not be able to use his voice but he can whistle. If in this or any other way he can indicate to you that he recognizes relative pitches, there is no reason why he cannot learn to do this on the violin,

but if he cannot give you this assurance in some way, it is hardly fair to ask him to waste his time, nor to permit him to hold the others back. When I came to the superintendent told me just what your superintendent told you, but I made inquiry regarding the program of my predecessor, and learned that no great amount of music work had been given, and none whatever in music reading. I then told the superintendent that starting a violin class now would be like trying to teach decimals without preliminary number work. He said to go ahead, but to get to the instrumental work as soon as possible. I explained that there would be many applicants for class instruction who were lacking in musical ability, and that the music supervisor should be the sole judge as to the entrance qualifications. To this he agreed—so, I began to build for instrumental work, by perfecting as well as I could the vocal work of the grades. The task of doing anything with instrumental classes in the junior and senior high schools seemed too great, so I selected only those in these grades who were already doing work on instruments, and formed a string ensemble, a brass group and a small orchestra. In my second year, I selected only such students as possessed the qualifications mentioned previously as possible members of violin classes. Word was sent by letter to the parents that these pupils indicated sufficient musical ability to justify the experiment of trying to learn to play the violin. *Note the manner in which the statement is made.* The instruments were to be left in the music room, as all work for the first six weeks was to be done at the recitation period only. Past experience had taught me that the home assistant often ruins all of the work done at school. In the school the pupil will not need to be driven to his practice, for it will be a class project in which all are striving for the same result. Where one excels in ability to coordinate fingers and ear, another may excel in rhythm and another in reading. Each one helps the other through his superiority.

B: Will you suggest a beginning?

A: Yes. Any amount of oral and written dictation that the children may do along with their rote singing will be advantageous.

B: Would you outline the procedures which have worked out in your experience?

A: I have mimeographed copies made and will send you one.

B: I willingly confess my guilt, and realize I have not given the children a fair deal.

A: If it will give you any satisfaction, I must confess myself once a sinner in that respect also.

March-April, Nineteen Thirty-five

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BOOK AND MUSIC REVIEWS

Conducted by WILL EARTHART, Director of Music, Pittsburgh, Pa.

THE ART OF IMPROVISATION. T. Carl Whitmer [M. Witmark and Sons, Price \$2.50]. How many schools may be exploring the rich possibilities of that most authentic of all kinds of "creative work," namely, having children improvise melodies and having high school harmony students write original compositions, we do not know. But there should be more; and all teachers who do such teaching, as well as those who do not but should, need to own and read this book. Nor are those enough. All who are really musical—and this means all who commune with music at times when no vibrations disturb the air—and no others are really musical—should possess this book. For here a musician is writing who knows that music has its retreat far back of the tympanum and the cochlea, in the fastnesses of the mind; and finding it there, he finds its true self, and illuminates it to all, laymen and musicians alike.

"Improvisation is but the natural bubbling over of instinctive musical creation. . . . It comes out of high or low, educated or uneducated, just as poetry gushes forth from the Welsh bards." So says the Foreword. All peoples—except repressed children in public schools and music students in studios—illustrate the truth of the statement.

But a musical impulse is not a creation, and an idea is not a thought. So a musical idea has ways of growth into an extended, coherent form, and this book describes those ways. It does not teach so much as it swings open gates that reveal vistas. Processes that were dormant but potential in the student's mind follow the newly opened paths as water restrained runs to outlets provided.

The book might well be termed "How Musical Seeds Become Branching Trees." All the tricks of the trade are here—sequence, direct and in contrary motion, auxiliary notes, modulation, mutation, canon, etc., etc.—but not as tricks of a trade. Rather they are revealed as natural modes of organic development.

The author says—and this is from his Preface: "It is my hope that this work will lead many good musicians to make yet finer and more far-reaching use of their powers. I believe that it forms an adequate basis for the development of those of little talent as well as for those who may be rich in genius." It is safe to say that his hope will be fulfilled, for his book simply makes music seem much more musical even to the musically sensitive person.

At the end is an Appendix, Improvisation for Children. It is absolutely right, but is weaker than the remainder of the book because it is so rudimentary. Any teacher in a school system that has really developed improvisation among children will see here but a later Columbus discovering America for himself, long after an earlier Columbus has settled in the country. But teachers in school systems that have neglected this domain could not do better than start at this point.

The author is a superb musician, a born pedagogue, and a penetrating psychologist. He knows how the mind, be it that of child or man, works. He will illuminate music and the teaching of it to all who will give themselves the pleasure and benefit of reading this fine book.

—Will Earhart

The Effects of Music Upon Pulse Rate, Blood-Pressure and Mental Imagery. Alex Washco, Jr. [Temple University, Philadelphia]. Musicians and artists

generally tend to distrust the scientific, in so far as it busies itself with tabulating the physically discernible, not because it misses truth but because it discovers truths that seem in their realm either obvious, unimportant or irrelevant. Nevertheless, it is undeniable that the physical concomitants of psychic activity do and must possess some interest for the most idealistic of philosophers, if for no further reason than that they cast light on the psychic itself.

This dissertation, submitted toward a doctorate degree, is an uncommonly thorough, searching, and balanced piece of work. I suppose it is available for purchase. If it is not, it should be; for I know of no study of the kind that is equally complete, or that is guided so well by the kind of understanding that is essential if the findings of scientists are to possess any significance to the musician and teacher. Only a word can be given to specific description. The effects of music that were investigated were found to be marked, and were found differentiated with respect to boys and girls. Also, music was found to fall quite definitely into two large classes, one that increases and one that decreases pulse rate and blood-pressure. A brief section entitled "Educational Implications" summarizes other valuable conclusions. That section has one possible lapse in wisdom, in that it appears to approve the selection of music students on the basis of objectively measured musical sensitivities. Some of us believe that the basis should rather be the strength of the individual's desire for self-development through music. But so small a movement toward mechanistic views is negligible among so much that is good.

—Will Earhart

Harmony

First Steps in Harmonising Melodies by Ethel Home. [Oxford University Press, Carl Fischer Inc. Price 75 cents.] A very useful little pamphlet placing the emphasis upon harmonization of tunes as an immediate application of keyboard practice. The essential factors of chord procedure are isolated and listening is stressed. Eleven of the fifteen chapters use the triad in three-part harmony, wide position which the author is convinced avoids many of the usual pitfalls and develops confidence until such time as the ear is sufficiently accustomed to the chord and proper movement to add the doubled tone.

—Susan T. Canfield

Figured Harmony at the Keyboard, by R. O. Morris [Oxford Univ. Press., Carl Fischer, \$2.00]. The author, being a modern and musical teacher, believes that harmony is something to be heard rather than merely designed upon music paper. He feels that figured bass belongs to keyboard practice rather than to "paper work," and that its misuse in the latter way has led to an unfortunate prejudice. He has provided a sensible text, for keyboard use only and as a supplement to any desirable method for written harmony; planned to aid in establishing a correlation between eye, ear, and hand, and in the inward hearing of written music. Part I begins with the simplest chords, and gradually expands the harmonic resources of the student. Part II takes up first a selection of Bach chorales, and adds a series of miscellaneous basses. For all except the last items the soprano is printed with the figured bass, as it should be in a work of this kind. Mr. Morris is to be thanked for an eminently practical book which will give any serious student a valuable return in real musicianship.

—Charles N. Boyd

Violin

Concerto for Violin. Martino Mascaro [Carl Fischer]. This concerto will be welcomed by violin teachers searching for fresh material in this form for advanced students. It follows traditional lines, giving examples of martellato, ricochet and spiccato bowings, many tuneful cantilena passages, nimble work in the higher positions, arpeggios, and chords, including tenths. The piano accompaniment is adequate.

Problems in Tone Production in Violin Playing. Carl Flesch [Carl Fischer]. Serious students who have appreciated this master teacher's great work, *The Art of Violin Playing* (two volumes) will eagerly read this short but very significant treatise and hasten to play the accompanying technical illustrations. Stating that the traditional art of nuance is much neglected, the author proceeds to prove that "tone production is determined to less extent by the so-called bowing technique than by the right relation between bow and strings—the point of contact." This involves nearness to, and distance from the bridge as regards dynamics, intensity, elegance of tone, etc. Finger pressure, vibrato and choice of fingerings are explained in a scholarly and illuminating manner.

Piano

Oliver Ditson Co. (1) *Marching Music*—Mary Bacon Mason. [Price, 75 cents]. Twenty-eight well chosen melodies for marching, the time-honored method of learning to keep a tempo. The tunes are well phrased and simply though richly set within the limitations of the restricted technique. The words, in many cases different from the original, although nice in themselves seem to the reviewer to add little of interest to the collection. (2) *Keyboard Town*—Louise Robyn [Price, 75 cents]. Ninety-six exercises designed to develop fluent reading of pitch within three octaves. The element of time is negligible as a measure is limited to two or three notes of a given unit. The names used are of the pitches involved, constant repetition developing an easy reading ability. It is a book to follow creative beginnings as supplementary sight-reading material. Many will use it as a beginning book. (3) *Carry Me Back To Old Virginia*—James A. Bland, Arr. for the piano by Margaret Anderson [Price 40 cents]. No. 4 of "The Red Songmelody Series with Black Crosshand Accompaniments" planned for adult beginners who resent the time consumed before they can "play."

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—Susan T. Canfield

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work in the lower register to make him at home with the instrument. (2) Rubank Elementary Method for Trumpet or Cornet, by A. F. Robinson. All the elements necessary for learning the cornet are contained in the forty-eight pages of this album. The first lesson includes G, A, B, and C; the second adds F, first space, and D, fourth line; the third both E, first line, and E, fourth space. Teachers who feel that the first work of the young player should lie between middle C and its octave will experience a little difficulty in using this book. While melodies are not introduced for some time, the exercises are quite melodious and will doubtless pass as pieces if their melodic content is brought to the pupil's attention.

—Lee M. Lockhart

The Band-Class Manual. Lee M. Lockhart and Edmund M. Goehring [M. Witmark and Sons]. The manual is intended to accompany the Lockhart Band-Class Method, published by the same authors some months ago. It serves as an aid to the teacher in explaining the principles of tone production on woodwind, brass and percussion instruments, with simplified fingering charts and "practical hints" on care and operation of the instruments of the band class. This information is presented clearly and briefly with considerable scientific accuracy, and adheres to generally accepted procedures for securing satisfactory results in the teaching of band instruments. Rehearsal procedures and lesson plans complete the manual. In light of the fact that the Band Class Method is planned with the regular classroom teacher, as well as the special instrumental teacher in mind, the manual will be a welcome addition to the series and prove helpful in teacher-training classes in instrumental music.

—J. Leon Ruddick

Chamber Music

Oxford University Press (Sole Agents in U. S. A., Carl Fischer, Inc.) Suite for Two Clarinets—by Frank Alan. The comparative absence of consecutive sixths and thirds and the total absence of broken chord accompaniment make this clarinet duet unique. The two voices are strikingly independent. To the ear unwilling to listen to open fifths and half-tone dissonances, this duet would not be as interesting as one in more usual style. The number is not technically difficult but both players must be courageous.

—Lee M. Lockhart

Three pieces for Brass Ensemble from Witmark: (1) **Triumphal March from Aida** (Verdi). As the reader may expect, this piece has lent itself admirably to the brass choir. Little technical ability is necessary for its performance. In this transcription by Phillip Gordon, parts are provided for two trumpets, two horns, and trombone. Tuba and tympani have ad lib parts. Two extra trombones may replace the two horns.

(2) **Frontier and Rain** by J. I. Tallmadge. These two brilliant originals were selected by the National Committee for the contest for brass groups. Both are difficult, but developmental.

(3) **Sextet, Op. 30**, by Oskar Böhme. This is the most pretentious original composition for brass sextet that has come to my attention. Its four movements are in fine contrast. It is difficult and should be attempted only by advanced groups. It has parts for three trumpets, horn, baritone, and tuba. A trombone may substitute for horn and a horn may substitute for third trumpet.

—Lee M. Lockhart

Adagio from String Quartet, Op. 64, No. 5, by Haydn. [Witmark Educational Publications, New York City.] This movement has been edited for school use by Marc Tarlow.

Petite Suite by F. Campbell-Watson. [Witmark Educational Publications, New York City.] F. Campbell-Watson contributes this little suite for four violins.

Special care has been given to fingerings and bowings. Each of the four parts contains melodic interest.

Instrumental Solos

Oliver Ditson Co., Inc. Ditson Album of 'Cello Solos—compiled by N. Clifford Page. Perhaps the only criticism that should be made of this collection of pieces arranged for 'cello is that it represents music too much used. All numbers are nearly as well-known as the Bach-Gounod "Ave Maria" and "La Cinquantaine," both of which are included. The 'cello parts are about equally divided between the tenor and bass clefs. The 'cello parts are well fingered and in convenient range for the high school cellist.

Carl Fischer, Inc. (1) A Wreath of Souvenirs, Ten Melodious Compositions for Violin and Piano—Karl Wecker. Designed for the player who has some skill in the third as well as the first position, this book of pieces should be welcome to the studio teacher and for outside and extra assignments for those in school classes who find themselves insufficiently supplied by the class assignments given. All are original compositions by Mr. Wecker. (2) Impromptu, for violin and piano—Schubert, transcribed by Jascha Heifetz. A beautiful melody requiring artistry in its performance. (3) Happy Days—from Miniature Concert Repertoire for Viola, by Charles Kovacs. A very simple waltz for open strings and one finger. (4) Moonlight On the River—from Miniature Concert Repertoire for Viola, by Howard Franklin. A very simple piece in six-eight time. It uses all four fingers on each string.

Murdoch, Murdoch & Co. (Sole Agents in U. S. A., Carl Fischer, Inc., New York, N. Y.). Sonatina, for Violoncello and Piano—Arnold Bax. While this publication can be played only by an artist performer (it is dedicated to Pablo Casals), it nevertheless would make a rewarding study for the advanced amateur. It is a finely knit work, as would be expected from Arnold Bax. While vigorous declamation is plentiful, it is very nicely balanced by exquisite lyric passages. The 'cello divides honors with the piano very generously.

Oxford University Press (Sole Agents in U. S. A., Carl Fischer, Inc.). Serenade, for Flute or Violin, with accompaniment of Small Orchestra or Piano—F. S. Kelly. It is doubtful whether this very difficult number could be used in the public schools. Its five movements are all difficult and require the most exacting work of the accompanying instrument, whether piano or small orchestra. Quite advanced players would find the number rewarding and if well done it would have program appeal.

Witmark Education Publications. The Langenus Clarinet Repertoire—Gustave Langenus. The eleven solos contained in this book are all superior musically and well adapted to the clarinet. Three are a little over-used, but they are lovely, nevertheless. Some of the pieces are fine enough for our best performers to use in concert; all are playable by pupils who have studied two years; several could be played by pupils with one year's training.

—Lee M. Lockhart

Oliver Ditson Co., Inc. Ten Easy Solos for the Double-Bass or the Violoncello with piano accompaniment by Arthur E. Heacox. A collection of delightful little pieces of sound musical conception worthy of the attention of every teacher of the string ensemble, for it has been adapted for violin and viola as well as for double-bass and cello. It is an outgrowth "of the composer's work with his own double-bass students."

The pieces are graded with particular reference to the double-bass so that

a student on this instrument might attempt the first piece in the book after he has studied the second position. However, to be able to play all of the pieces he should have command of the positions including the fifth. Technical requirements for the other strings are obviously less exacting. (Violin and viola parts lie within the third position.) Due to the natural inflexibility of the double-bass as a medium of melodic expression, the solos when applied to this instrument are comparatively more difficult. The pieces have been adequately fingered and should serve as admirable material for study as well as for recreation in class and individual teaching.

A collection of this kind is refreshing, for there is too limited a repertory of such splendid original material on the market at present.

—Arthur Goetz

Northern Ballade by Grieg. **Paris Angelicus** by Franck. [Witmark Educational Publications, New York City.] These two solos for French horn were extracted from the book *Golden Melodies for French Horns*, recently compiled by Charles N. Boyd. Both are superior.

Band

F. C. Menges Co. (Cleveland, Ohio). (1) *Carnival of Venice*, fantasia, by William E. Barnes. This well known tune has served again as the supporting material for a series of variations. The ones used by Mr. Barnes are similar in flavor to those so well known to the reader, but in this fantasia the variations are tossed from one section to another as the piece progresses. The touch of humor always attending variations in some degree is quite marked in certain sections, notably the one given to a duet for piccolo and bassoon. Parts for the unusual instruments are cued into the parts of those more likely to be present.

(2) *Reuben and Rachel*, by William E. Barnes. Mr. Barnes labels Reuben and Rachel as "six minutes of playful fancy." Anyone wishing a humorous encore for a serious program will find this travesty quite acceptable. It is a series of variations in varied style. It is not easy, but should not be feared by the average high school band.

(3) *My Old Kentucky Home*, fantasia, by S. E. Morris. Mr. Morris has given a Foster favorite rather rough treatment in this contribution. Humor, rather grim at times, for *My Old Kentucky Home* is almost sacred, is the basis of the arrangement. It is a study in unusual treatments of musical material.

—Lee M. Lockhart

Choral Music

Clayton F. Summy. (1) *From Heaven Above*—Bach-Runkel. The familiar Winkworth words set to the Choral "Break Forth O Beauteous Heavenly Light" from *The Christmas Oratorio*, for S. S. A. (2) *Juba*—R. Nathaniel Dett. A chorus for mixed voices (four to eight parts), from the suite "In the Bottoms." Ambitious, vigorous and exacting but of great interest. The accompaniment is the original "Juba Dance."

The H. W. Gray Company. (1) *Now Sleeps the Crimson Petal*—Eric Thiman. A new setting of Tennyson's poem for S. A. T. B., unaccompanied. (2) *Lonely Woods* (Bois Epais), Air from *Amadis*—Lully. Arr. for T. T. B. B. unaccompanied, by H. A. Chambers. (3) *The Girl I left behind me*—traditional tune arr. for S. C. B. and piano, by Cyril S. Christopher.

Oxford University Press (Sole Agents for the U. S. A.: Carl Fischer, Inc.). (1) *A Fairy Song*—Irish Air, arr. by John Vine for two equal treble voices and piano. A characteristic Irish melody arranged with appropriate simplicity. (2) *Let us all go Maying*—madrigal

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for female voices (S. S. A.) by Purcell J. Mansfield. The words are de Pearsall's and the music the best modern madrigal for women's voices I have seen. (3) *I'll Never love thee More*—Tune from Playford's *Dancing Master*, arr. for S. A. T. B. by R. Vaughan Williams. (4) *An Acre of Land*—English Folk Song for S. A. T. B., arr. by R. Vaughan Williams. A very charming holly and ivy song. (5) *An Acre of Land*—The same as the last mentioned but for men's voices.

M. Witmark & Sons, New York City, in their Choral Library present (1) *Dancer of Dreams*—by Clarence Loomis, for mixed voices and piano, an interesting example of modern American harmonic and rhythmic procedure. (2) *Schir Eres*—ancient Palestinian cradle song, transcribed by Boris Levenson, for four mixed voices unaccompanied. (3) *Moon Magic*—based on three Russian folk tunes, arranged by Constantin

Shvedoff for S.A.T.B., unaccompanied. (4) *Hosanna to the Son of David*—a fine old anthem for S.S.A.A.T.B., by Orlando Gibbons, composer of the familiar and much-loved *Silver Swan*. (5) *Four Shakespearean songs*—for male voices unaccompanied: (a) *Tell Me Where Is Fancy Bred*, (b) *O Mistress Mine*, (c) *What Shall He Have That Killed the Deer*, (d) *When Daisies Pled*. These are all originals by J. S. Daltry except the second, which is traditional.

From their songs of the Ukraine several interesting ones for S.A.T.B., unaccompanied, are: *The Cossack's March*, *The Ploughing Farmers*, *Trial Before Pilate*, and a carol, *On New Year's Day*, all arranged by Alexander Koshetz.

A new library, the *Chicago Symphonic Choir*, contains *Nunc Dimittis*—S.A.T.B., a cappella, *Gretchaninoff*—Aschenbrenner, and *Three Blind Mice*—a very clever arrangement of the old round for ten mixed voices, unaccompanied, by Aschenbrenner.

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A Program of Stephen Foster Songs.

Collected, edited and provided with piano accompaniments by John Tasker Howard [J. Fischer & Bro., New York]. Mr. Howard, author of *Our American Music* and *Stephen Foster, American Troubadour*, presents twenty-five of the many Foster songs he deems worthy of preservation. All may be used merely as solos if desired, but for most of them optional part-song arrangements have been provided by N. Clifford Page. Of these a full dozen are for mixed voices, twenty for men's voices, and several for both. The author states that these re-harmonizations have been made merely to clarify what Foster's extremely limited technical resources left inadequately expressed, with every effort to retain his naive simplicity and original spirit. This has been done with sympathetic understanding and success. Open thy lattice, love; Lou'siana belle; Gentle Annie; Some folks; Nelly Bly; Oh! boys, carry me 'long; Come where my love lies dreaming; Ring de banjo; The Glendy Burk, are among the less familiar in the Program. Interesting information about each song appears in notes following the introduction. Added to the desirability of the volume as dependable repertoire material for soloists and quartets is its charm as a beautiful possession in itself, the binding and print being of unusual quality. —Huldah Jane Kenley

Ditson Trios for Women's Voices.

Compiled by John Carrol Randolph. [Oliver Ditson Company, Inc., Price 75 cents]. A book of fourteen secular trios, made up of Ditson octavo numbers published in recent years. All but three are arrangements of such songs as Thomas Arne's *The Lass with the Delicate Air*, *Tune from County Derry*, or Purcell's *Passing By*.

—Huldah Jane Kenley

Songs of Stephen C. Foster. Edited and arranged by Will Earhart and Edward B. Birge [Published by Josiah K. Lilly, Foster Hall Edition]. Coming from the press at a time when once again, in a national broadcast, America stops to honor Stephen C. Foster, this volume of songs has much to recommend it. From Foreword to Title Index there is sincerity and worthiness of purpose. For many years the editors and the publisher have shown more than a personal interest in helping to perpetuate both the memory and the music of Stephen C. Foster. This work, which was a labor of love, wholly devoid of commercial interest, but continues their labors.

The forty-one songs chosen for this collection have been taken directly from the first published editions of Foster's songs without alteration except for a few minor corrections. "Suggestions for the Arrangement of Voices" deserves commendation as an aid to the thoughtful teacher who wishes to give to song material a varied as well as an individual interpretation. Prefacing each song is a brief descriptive statement which provides a background of appreciation for Foster's originality and skill.

Well chosen illustrative material, including Foster's portrait, a picture of Foster Hall at Indianapolis, and also one of the Stephen C. Foster Memorial in Pittsburgh, for which ground has just been broken, are of interest to both student and layman. The selection and arrangement of choruses, together with their presentation, bespeaks for this volume a place in the home as well as in the repertoire of countless school singing groups. —Lillie B. Held

London Street Cries. Orlando Gibbons (1583-1625); Edition Schott No. 1628 [Associated Music Publishers, Inc., Score \$1.50]. It is pleasant to be a reviewer when good works invite one's enthusiasm. And here is a novelty (only three hundred and fifty years old!) that will delight any musician's heart. High

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school choruses and adult singing societies—not to forget their audiences—may have happy times ahead if they will perform it.

The early British composer wrote this madrigal for five voices and string instruments. "New mussels," "Hot apple pies," requests by the town-crier for "tydyngs of a gray mare, with a long mane and a short tayle," and countless other such street cries, compose the text. All of this text, and also the music for it, follows faithfully, according to the publishers, the manuscript in the British Museum. There is, however, an introductory canon by John Cobb, "These are the cries of London town," which is an addition—the only one—to the original piece. The composition is simply charming, and is very practicable. Choruses that know Gibbons only through his unaccompanied "The Silver Swan," and "Hosanna to the Son of David," will be eager to become acquainted with this different vein of his genius; and the string orchestra will provide a refreshing change to these groups. If they are wise, however, choral conductors will not permit high schools to appropriate this number, but will quickly use it in their choral society concerts.

—Will Earhart

The Montana Plan for "Applied Music" credits. The Journal has recently received interesting materials from Miss Marguerite Hood, State Supervisor of Music in Montana, regarding their plan of handling "Applied Music" (private lessons for which high school credit is given), based on the outlines given in the Montana Course of Study.

Private teachers of voice, piano and various musical instruments are granted state credentials upon successful completion of oral and practical examinations. A letter of June 7th, 1934 sent to all such teachers, provides for renewal of the three-year certificates and life certificates. Various forms for reports of students, reports regarding the successful experience of teachers applying for life certificates, and application for applied certificates, all indicate a comprehensive plan and careful attention to every detail.

Those concerned with problems of "Applied Music" may be interested in writing to the State Department of Public Instruction, Helena, Montana, for further information.

Montana also has an excellent list of Christmas operettas for the grades with all the information necessary regarding time, difficulties, scenes, stage settings, costumes, etc.

—Mary E. Ireland

Department of Superintendence, N. E. A., at its 1935 Atlantic City convention had as a musical feature, Sunday evening, February 24, "Hansel and Gretel" with a chorus of 375 Atlantic City elementary school pupils, a cast of distinguished soloists, and the Atlantic County Leisure Time Orchestra, Herman Fiedler, Conductor. Osbourne McConathy directed the operetta, which was a production by Choralopera, Glenn M. Tindall, manager; Ralph L. Hoy representative. Helen M. Kennedy, director of vocal music in the elementary schools was in charge of the chorus, assisted by Amy O. White and Dorothy C. Turner.

American Association for Adult Education holds its tenth annual meeting May 20-22 at Milwaukee, Wis., with headquarters at Hotel Schroeder. Among the sessions programmed: Adult education in rural communities and under public auspices; discussions on public schools as adult education centers; vocational education and adjustment for adults; rural library service; avocational interests of adults; training community leaders; readability; and mechanical aids to learning. All interested persons are invited to attend the meetings.

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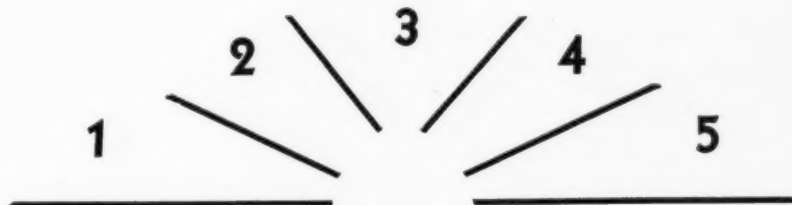
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From Journal Readers

For the Musicless High School

ON THE "School Music Problems" page, P.E.W., Virginia, asks for help on the problem of a musicless high school. Perhaps he should be told that there are a number of excellent courses in music appreciation being given by radio. It is possible that the Ohio School of the Air, conducted by the State Department of Education, or the American School of the Air, conducted by the Columbia Broadcasting System, 485 Madison Avenue, New York City, or the Damrosch Courses offered by the National Broadcasting Company, Radio City, New York City, might help this school.

The University of Florida conducts an excellent music appreciation course, broadcast by its radio station, WRUF, at rather small expense. Phonograph records are used, and printed matter secured from the maker of the records is bound in attractive form and made available to the schools. Such a course could be organized by officials of public education anywhere, and there is no doubt that any broadcasting station would be glad to cooperate, so far as possible.

In case this problem is common to a considerable number of schools the teaching of songs could be done by means of radio, with the cooperation of the classroom teachers. The State of Virginia has music supervisors and teachers who are thoroughly competent to organize and broadcast such music instruction as may be needed.

The cost of radio receivers is so low now that they are available to any school whose leadership is at all vigorous. I have two receivers that cost less than \$13.00 each which would give very fair results in a classroom of average size. Such receivers can be found in any local radio store.

ARMSTRONG PERRY,
Director, Service Bureau, National
Committee on Education by Radio

Portable Appreciation Facilities

IT IS GRATIFYING to notice that so many persons writing to the Conference office in response to the Music and American Youth programs are interested in the development of music in rural sec-

tions. One must admit that it is a real problem to provide any kind of music for some of these schools which have neither equipment nor means, and sometimes no one qualified to administer even a very elementary program in music.

The problem is solved to some extent in rural districts of our county with the aid of radio-equipped automobiles. Thirteen of the sixty schools in the county are of the one-room type, and opportunities for cultural advancement are rare. Each Friday morning the supervisor and other school officials drive their radio-equipped cars to the county schools, and promptly at eleven o'clock they listen in on the NBC Music Appreciation Hour. Teachers as well as pupils are enthusiastic about the new opportunity which has been brought into the lives of the children.

Perhaps other county supervisors are making similar use of the various programs on the air, but this is the first time we have heard of a plan whereby a regular program is in operation with the aid of radio-equipped automobiles.

HELEN MCBRIDE
(County Supervisor, Jefferson Co., Ky.)

Financing the Band¹

IT IS EVIDENT that something is wrong when a school band suffers from (1) lack of public support in attendance at concerts, (2) refusal of school authorities to permit concerts, and (3) lack of financial support.

Since the second difficulty may be an outgrowth of the first let us consider these two together. Concert attendance depends not alone on the playing or singing proficiency of a group, but also on what might be called *interest-quality*. One should bear in mind such questions as: *What does the audience like or dislike? What can be done to make this concert not "just another concert"? What dramatic element can be introduced? If I were not the conductor or a player in the band, would I go to hear it play, and pay for the privilege? If not, why not?* Concert attendance depends also upon publicity—interesting newspaper articles, pictures, posters, announcements in

¹ A reply to "An Appeal from a Band Boy" published in the November-December Journal.



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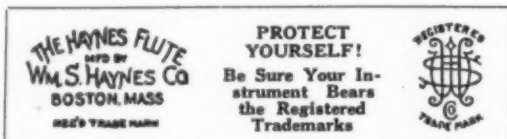
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clubs and schools, or a brief dramatization in the school auditorium of the issue involved. The need for extensive advertisement and complete organization is seldom fully realized and still more rarely achieved.

A cooperative attitude of the school administration is of paramount importance. No director or school organization can afford to neglect to cultivate the good will of school authorities.

Financial difficulties at times confront all musical organizations, in and out of school. There are many school organizations which cannot depend on concert proceeds for supplementary financial assistance, and must therefore look elsewhere for funds. The *Parents Club* is often one of the most effective sources of support and guidance in financial matters. Among the many ways and means of raising money are the following: Benefit dances, benefit social parties, bridge parties, frolics, bake sales, candy sales, rummage sales, visiting artists' concerts, portion of athletic game receipts (why is this logical source of financial aid for the band so persistently ignored?), benefit play or movie, sale of stickers, minstrel show, suppers, ice cream socials, box socials, picnics, street fair, selling chances, and activities card. The possibilities of a free concert are seldom realized. For example, the programs can be utilized to advantage, the front and back covers may be filled with paid autographs, the inside can contain some paid advertisements.

No magic formula can be offered. I hope that the suggestions made here may be of some help.

(Evanston, Ill.)

—T. ROHNER

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MANY OF US first regarded the F. E. R. A. as no more than a temporary source of extra bread and butter to feed the big bad depression wolf at the door. So we entered the work without much enthusiasm, because it supplied income—but we soon became so engrossed in the activity that the few extra dollars seemed of decidedly secondary consequence.

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CONTINUED ON PAGE SEVENTY-TWO

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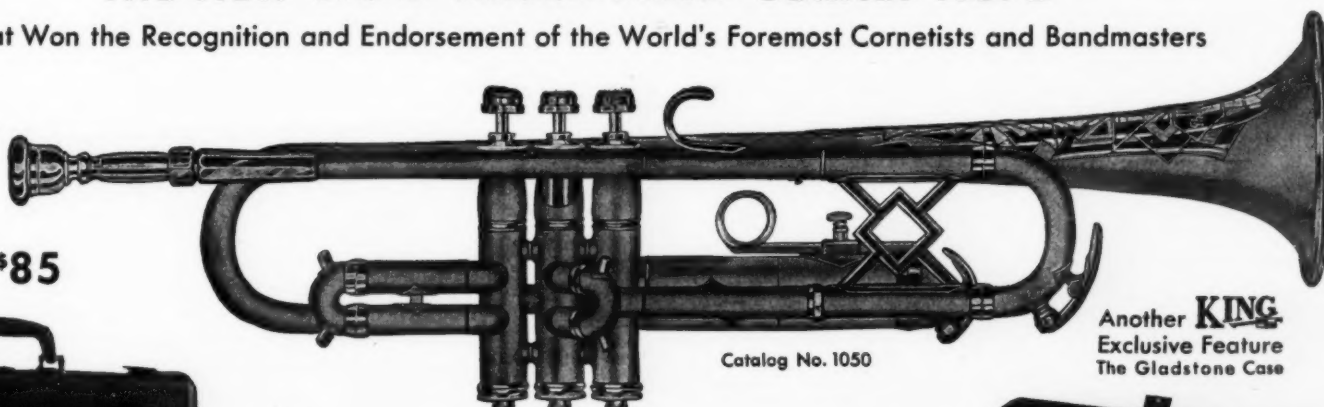
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ARMCHAIR GOSSIP

By E. S. B.

MUSIC IS EMERGING from the social and economic upheaval in quite healthy condition. Concert halls are well filled again, and festivals are springing up in encouraging numbers. Opera, in particular, is experiencing an unexpected resurrection.

Leading periodicals devote an increasing amount of space to matters musical, proof that there is genuine public interest to be reckoned with. Radio must be given due credit for its share in keeping music alive, with its broadcasts of finest symphony and grand opera programs. But it is quite possible that the vitality of music which enables it to withstand stress may be directly traceable in large part to the forces of music education, which have been tirelessly at work during the last quarter century.

Many things may pass away in life's shuffle, but hardly music—that "indispensable human need, as essential as food, raiment and shelter."

To PROVE that opera is a very live topic, let us mention that the Metropolitan is again going to Boston after a period of years.

Also, New York heard a production of a new work fresh from Russia—"Lady Macbeth of Mzensk," music by Shostakovich. The *Theatre Arts Monthly* says the opera was witnessed by what critic Lawrence Gilman describes as an "almost unbearably brilliant audience." Some came for charity, some for novelty, others for Soviet art, and for modern music, but all came in the hope of meeting something new and vital in the arts.

Mzensk is bad enough, but add to it Shostakovich and—well, the opera'd better be good!

GEORGE ANTHEIL, himself an opera composer, offers spicy criticism and wholesome suggestions on the subject of "Ham and Cheesecloth" in *The Stage* this month.

Mr. Antheil speaks in militant support of opera in English, though he believes that to put opera as it is now commonly presented into the white light of English would be to expose "its atrocious managership, its inappropriate and talentless decore, its insane and laughable gestures called acting."

However, "if you can get something fairly poetic in retranslation, and can get the vowels in the right places, there is no reason in the world why English shouldn't be one of the most beautiful operatic languages in the world. . . . Ham and Cheesecloth opera is on the way out, and a newer, fresher, freer opera theatre may very likely take its place."

"WHEN WILL humanity recognize that there is no such thing as progress in music—that there is only change?" queries Ernest Newman, eminent English music critic. "In what way is Beethoven superior to Bach, or Bach to Palestrina? What common denominator can be found for artistic opposites? How can we say that a portrait, as a portrait, is superior to a landscape as a landscape, or that a symphony represents progress beyond an *cappella* mass or a madrigal?"

SOMEWHERE it is written that a man is as big as the things that annoy him. President Franklin D. Roosevelt is annoyed by airplanes that go zooming over the White House at night. That makes President Roosevelt as big as his constituents think he is. And, like the planes, does he fly through the air with the greatest of ease, this daring young man on the gov'ment trapeze? I'll say he does. [Colloq.] And how! [Colloq.]

Those of us who are annoyed to distraction by such trivialities as dripping faucets, cellophane wrappings, snoring, and the like, would do well not to mention it, don't you think?

ATTENDING A LECTURE at a great mid-western university not so long ago, a condition was found which is commonly experienced in other locales but scarcely looked for in this particular hall of learning, whose music department bears a proud name.

The subject had to do with the new music of our day; it was presented by an eminent and able young composer-pianist. The instrument provided for his use in musical illustration was an upright piano, placed not on the platform but on the floor level of the room, forcing the lecturer to speak and play from that disadvantageous position. The real fault, however, lay in the fact the piano was so badly out of tune that listening was vastly disagreeable—a sad handicap to the artist, and indicative, in the writer's opinion, of an inexcusable attitude toward music on the part of those sponsoring the event.

Furthermore, if you have not heard Stravinsky and Schönberg come clattering out of a jangly snarl of ivories—well, gentle reader, you've something yet to live for!

MARCIA DAVENPORT, writing of "America the Musical," contributes this: "Chicago is about the lowest point of American music. Its orchestra is seedy and needy; its opera season, just concluded, but an echo of its days of grandeur. Yet please note that it has an orchestra and an opera season, both in the teeth of enormous difficulties. If the past recent years in Chicago haven't been gloomy enough to kill the Chicagoan's taste for music, he will keep his musical organizations for quite a while to come. Don't worry too much about him."

NAMES that could be spared from the front pages for a while: Dionne, Hauptmann, Huey Long—though not for the same reasons.

VERSAILLES is reported the latest candidate for center of the summer festival spirit, to rival famous Salzburg. The idea is not to use the little theater associated with Marie Antoinette, but the larger building, now used for political meetings only but in which operas and ballets were performed before Louis XV and his court. Glück's "Armide" and Rameau's "Castor and Pollux" had premières there.

OPINIONS VARY concerning the Fritz Kreisler hoax lately uncovered, in which this much-loved violinist was found to have been placing on his programs compositions of his own which he modestly attributed to sundry classic composers. A doting public scarcely knows whether to laugh and call him clever or to feel a trifle huffy over being fooled, albeit so charmingly, by the maestro all these years.

Many there are who, while devoted to Kreisler, perceive the dangers inherent in such a deception, however well-intended. They, like Queen Victoria, are not altogether amused. The classic composers in question say nothing, being dead.

We live in an era of hoaxes, and perpetrated by the loveliest people, my dear! Why, we even fool ourselves, just to keep in practice.

Intelligence test for critics: When is Vivaldi Vivaldi and when is Vivaldi Fritz Kreisler? Better keep our ears peeled against the day when Igor Stravinsky decides to masquerade as Gilbert and Sullivan or the Four Marx Brothers.

A COMPOSER FRIEND shares the following tale with JOURNAL readers: A gentleman—perhaps he was a gent—was discoursing on the sad difference between the good old days and this modern age. "Ah," said he, "Once it was Wine, Woman and Song. Now it is Beer, Momma and the Radio." So-oh-o!

SOME EXCELLENT PROGRAMS are coming over the air this season. Grateful as the listener must be to the advertisers who make them possible, one could wish for more freedom from obnoxious reiteration of the merits of the advertisers' products. The cathedral manner used to sell a pee wee article is often more amusing than direct comedy, so after all one cannot complain too bitterly, eh Jeeves?

THE PARALYZED PANCAKE referred to in the last JOURNAL has long since given way to new and startling trends in women's headgear. Immediately following milady's one-eyed peep from beneath her plastered chapeau, she came full-faced to view topped by something long associated only with Cossack and drum major.

Still later, having become acclimated to exposing forehead and both optics, madame felt an urge to proceed further. Soon she was sporting a baby's bonnet cunningly upturned to reveal everything facial, including such oddments of eyebrow as fashion has left her. No solace here for brows all wrinkled and furrowed with care. And now comes the cup and saucer hat—minus the cup, to be sure.

Aforesaid changes inspired a favorite columnist to wonder what will come next out of New York, our Bagdad-on-the-Hudson as he calls it. Says he: "Women's hats are going absolutely haywire. The milliners or confectioners or whoever design hats are cutting away crowns and lopping off the rear of the brims. The day is coming when a woman's hat will be nothing but a bit

CONTINUED ON PAGE SEVENTY-TWO

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The Motivation of Music Study

Continued from page 13

of the school take part seems to be growing in favor from year to year.

(f) Concerts by the school band, orchestra, chorus, or glee clubs, may be given for churches and lodges in the community. In normal times the income of the music department may be effectively increased in this way—but as educators we must never forget that such activities are justified chiefly by their value as motivation devices.

(g) Operettas by chorus, soloists, and orchestra: The "office" may still insist upon these (mostly) monstrosities for financial reasons. While most of us may regard them as a waste of time musically, we must not forget that they also have much greater value from the standpoint of dramatic experience, stage experience, and as a motivation device for enrolling in the music department. There is a good deal to say in favor of the dramatized cantata, but it seems to be largely in the teacher's favor. It is doubtful if it comes up to the old-fashioned operetta in the estimation of public patrons and student body. The remedy seems to be to wait for an American Gilbert and Sullivan team willing to devote their genius to writing for school audiences. Meanwhile, it is surprising that lesser writers have not devoted their attention to working out dramatic pieces employing beautiful folk song material for their musical vehicle. A beginning has been made for the lower grades, but the bigger field of high school production has been touched but lightly.

(h) Band for athletic events, games, etc.: May be overworked, but it still helps mightily in keeping our bands filled.

(i) Musical prelude for lectures, meetings, etc.: A good deal more might be done in this direction.

(j) Programs or partial programs for P.T.A. Very important in these times.

(k) Various organizations and individuals assist in assembly programs.

(l) Sunday afternoon programs.

(m) Special chorus assist in Sunday evening church services. Very practical in the cities. In small communities such participation should never descend to such a level as might make it the tool of an ambitious religious leader.

(n) Band play for community enterprises, celebrations, parades, etc.

(o) Small instrumental and vocal ensembles play on school club programs.

(p) Take part in community "sings." It should be regarded not only as a civic duty, but as a motivating device.

(q) Furnish music for special assembly programs, such as Christmas, Thanksgiving, Easter, Memorial Day, etc. Teachers are only too familiar with this assignment, but do we always remember that these are splendid opportunities for motivating music study?

II

Now let us consider some of the sources of motivation and resulting techniques available to the music teacher, as suggested in volumes not dealing specifically with the teaching of music.

The writer has a strong feeling that we music teachers would benefit greatly by studying this whole subject of motivation more broadly than is possible by confining our reading to books prepared especially for music teachers. While gladly

and gratefully admitting that procedures suggested in the latter kind of writing are of great value, they contain but little to suggest that there is a broad foundation upon which such teaching techniques stand—psychological principles usually grouped into a category called motives, or more specifically, motivation. The following list of motivation devices is by no means a complete one suggested by the non-musical books named in the brief bibliography attached. A good technique for an ambitious teacher is to have a small note book handy at all times for noting suggestions such as flash on us when we are reading worth-while books, paying especial attention to suggestions for motivating our teaching.

(1) *Occasionally, practice a mistake which has been appearing too frequently.* To produce a mistake intentionally is apt to require a high order of analysis if the error occurs in musical performance. For example, a boy who can make his clarinet "squawk" at will, can of course avoid it at will, and has learned the secret of making tones in the high register. A singer who can make "nasal" tones at will can avoid them at will. (Read Dunlop on "Habits.")

(2) *Put it up to the class.* Young folks work better when they feel that they have a voice in deciding policies. (They are just like their elders!)

(3) *Keep a moving goal.* (I am repeating. But it is important.) "In 1932 our band was placed in the fifth rank by the judges, in 1933 we were placed in the fourth rank, in 1934 we should be placed in the third rank. Can we do it? Only the most painstaking work can accomplish the change. Will you help me put it over?"

(4) *The challenge technique.* It is based upon the assumption that a method, or procedure, or institution can be improved, and accepts the responsibility for suggesting or making such an improvement. This technique lies at the bottom of the success of all great inventors, writers, and teachers, and should be taught to musicians at an early age. The boys and girls should always be on the alert for ways to improve their own playing and singing and that of their organizations.

(5) *Use propaganda* in starting and continuing your school organizations. But it must be sincere, honest, dignified. Rest assured that there are plenty of forces militating against the work of every active music teacher, and you owe it to the cause of music to keep your public informed about your activities.

(6) *Use insignia.* The music department may well copy the athletic department in this respect. Letters are given in many schools, emblems in others. Both are effective. In my own band the seniors are very loyal, and for several years we have publicly expressed our appreciation of such devotion by publicly presenting bandmen's lyres to those loyal students on class night. Perhaps this little act on our part helps promote senior loyalty.

(7) *Speech technique for teachers.* If we would learn to say the right thing at the right time and in the right way, and stop, we would revolutionize our teaching. (Read Overstreet.)

(8) *Look out for rationalization.* A boy can give his teacher a dozen reasons for not having his lessons prepared—

almost as glibly as his teacher explains why he is not better prepared to teach a specific lesson.

(9) *Long time interest.* "Become an artist. It will involve endless work, but you can do it. It is worth the effort." Artist concerts help to keep the pupil at it. The teacher's own performance, even though not of high artistic standard, should be sufficiently musical and sincere to inspire the pupils with a desire for high attainment.

(10) *Keeping up with the Joneses—* (other schools). It is a powerful incentive, but must be carefully handled. We must not start our pupils out on a wild goose chase. But after all, there is always some one with whom we can and should keep up.

(11) *Utopias are helpful or harmful,* according to our ability to work toward the promised land without demanding that we be transported hither at once and by the efforts of others. How we cherish our Utopias! A symphony orchestra, a symphonic band, a perfect chorus—these keep us working with our imperfect performers and equipment.

(12) *Tests as a motivation device.* Tests are usually given to measure attainment, but they may also serve to guide attainment. Pupils will study the things they believe the teacher will include in the next examination.

(13) *Kinetic technique.* Much used in music. The only effective way to teach time in music. Let the pupil move his foot or arm in a regular pattern while playing or singing, and rhythm will eventually appear if he has a nervous system capable of rhythmic response. But it is also otherwise used:

(a) The director swings his hand and arm in such a way as to induce certain desired responses.

(b) The members of a dance band are all patting their feet and the drummer thereof is going into wild rhythmic ecstasies; soon the floor is crowded with dancing imitators.

(c) The prima donna shows by her face the agony of the character she is portraying, and soon the facial muscles of her sympathetic audience are registering sorrow.

(14) *The magic of the new.* If you can not find new pieces for the band and orchestra, new choruses for the singer, new dances for the operetta, you had better hang your baton up over the mantel and look for another job before some one throws you out. The youngsters demand new material and you need it.

(15) *In your appeals for action, induce an imagined experience.* It is just as necessary for the director of music as for the director of sales. It is the secret of artistic interpretation.

(16) *Begin at the point of the pupil's interest.* Give the band a march before trying the overture. Start your rehearsal with something already well learned. Let the chorus sing a folk song before trying out a madrigal.

(17) *Experiment in music.* It is not so sacred that it can not express our individual ideas. Only by experimenting did men produce musical masterpieces.

(18) *Creative music—the ultimate goal of all our teaching!* How mystical, how fascinatingly mystical it all is! But alas! unromantic college professors have decided that we do not receive language as a gift; we have only a nervous system capable of controlling a highly responsive speech apparatus, and that we learn speech by experimenting and imitating until we find certain sounds and combina-



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tions which enable us to communicate with our fellows. Following their conclusions, it is quite likely that even our highest creative music was the result of a sufficiently sensitive musician's attempts at reorganizing the experiences of his musical past, whether personal or vicarious. If this is true, it would seem a wise procedure to start the pupil in composition by taking a poor melody and requiring him to reconstruct it into a more pleasing melody. The opposite procedure is usually followed: The pupil writes out his poor melody and the teacher does the more genuinely creative work by criticising and improving the pupil's tunes.

(19) *Use humor as a technique,* not merely to be funny. Here is an almost unexplored field for most of us. For instance, one can say almost anything in a criticism, provided he take off the cutting edge by a wise exaggeration or clever incongruity. But it must be well oiled with kindness.

(20 to 99) These are for you to fill out. Finding new techniques for the motivation of music study is a fascinating game. I hope you carry it forward. What I have said is merely a hint. You can find your own list and make it suit you and your situation a hundred times better than any I might make out. But do not forget to look outside the music books. There are fruitful fields.

A VERY BRIEF BIBLIOGRAPHY ON MOTIVATION OF MUSIC

Mursell: Principles of Music Education.
Mursell and Glenn: Psychology of Public School Music Teaching.
Cundiff and Dykema: School Music Handbook.
Gehrkins: School Music Teaching.
Nohavec: Normal Music Methods.
Davison: Music Education in America.
Overstreet: Influencing Human Behavior.
Webb and Morgan: Strategy in Handling People.
Dunlop: Habits.
Symonds and Chase: Practice vs. Motivation.
H. B. and G. M. Wilson: The Motivation of Public School Work.
Bode: The Fundamentals of Education, Chapter 5.
Bode: Conflicting Psychologies of Learning, Chapters 13 and 14.
J. J. Putnam: Human Motives.

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NATIONAL NEWS

(See also pages 4 to 8)

New Jersey—Department of Music, State Teachers' Association. Since the annual meeting of the Department of Music, N. J. S. T. A., John H. Jaquish, president, has been making extensive plans for furthering the objectives of the Association. Important developments have already been brought about by our affiliation with the Music Educators National Conference. Many New Jersey delegates will be seen at the Eastern Conference and plans have been made for a Jersey "get-together" in Pittsburgh. ♦ Committee chairmen have been appointed, and plans for a vigorous program this year are in full swing. The All-State Chorus and All-State Orchestra will again appear before the State Teachers' Association Convention in November, 1935. The conductors of the chorus will be Elizabeth Ingalls, Westfield, and Arthur Ward, Montclair. Herald Jones, Orange, is the manager. Conductors of the Orchestra will be Clifford Demarest, Tenafly; Herbert Lloyd, Bound Brook, and Herman Toplansky, Elizabeth. The manager of the chorus will be Clarence Andrews, Plainfield and librarian, Harold Rudy, Pennsauken. Contest committee chairmen are: Band and Orchestra—Dwight Brown, Plainfield; Solo and Ensemble—Jennings Butterfield, West Orange; Piano Contest—Herman Toplansky, Elizabeth. A vocal contest has been added this year for solo voices and small groups not to exceed eight voices. Herbert Lloyd, Bound Brook, is chairman. Other committees are Rural School Music—Ethel McKinley, Merchantville; Public Relations—Elsie Mecaskie, Pennsauken; Teacher Training—Mabel E. Bray of Trenton. ♦ In addition to the All-State Chorus, the first New Jersey All-State High School Choral Festival will be held this year at the Trenton State Teachers' College, May 18. Mabel E. Bray, Trenton is chairman. ♦ Quite recently, an organization called the Music Educators' Association, was formed in our state. This group is comprised mostly of private music teachers. A Private Music Teaching Committee, Thomas Wilson, Elizabeth, chairman, has been appointed to meet with a committee of the Music Educators, to discuss points of common interest, and to further a closer understanding of the problems confronting the music teaching of the boys and girls of our state. A report is being prepared by this committee for the State Commissioner of Education, Dr. Elliott, of all schools in the state giving credit for outside study under private teachers. ♦ Plans for four County Festivals, Bergen, Camden, Essex, Monmouth are under way, all to be given during the month of May. ♦ A state library is available for all supervisors wishing to borrow music. A. Dwight Brown of Plainfield is librarian. ♦ There are over six hundred names on the mailing list of this association and at the annual meeting the attendance was near the five hundred mark. —Elsie Mecaskie.

New York State Teachers Association 1935 zone meeting dates, places and music section chairmen are listed below, in accordance with information received from Russell Carter, State Supervisor of Music: Central Zone (meeting at Syracuse, October 25), Mrs. K. H. Callahan, Bellevue School, Syracuse. ♦ Central Western (Rochester, November 1-2), Ernest Ahern, West High School, Rochester. ♦ Eastern (Albany, October 17-18), Robert A. Leslie, High School, Chatham. ♦ Long Island (Hempstead, October 11), Marion D. Flanders, High School, Patchogue. ♦ Northern (Potsdam, September 26-27), Van A. Christy, Normal School, Potsdam. ♦ Northeastern (Plattsburg, September 26-27), Margaret S. Wever, High School, Morrisonville. ♦ Southern (Ithaca, October 4), J. Leo Lynch, Central High School, Binghamton. ♦ Southeastern (White Plains, October 25), Edwin Steckel, High School, Peekskill. ♦ Western (Buffalo, November 1-2), William Breach, Buffalo.

J. Victor Bergquist, who was assistant supervisor of music in the Minneapolis, Minnesota, public schools, died February 28. Mr. Bergquist, who was an active member of the Conference and served on several National Conference committees, was director of the Augustana Conservatory at Rock Island, Ill., from 1912 to 1918 and was the composer of many compositions. News of his death comes as a shock to his many friends and co-workers in the Conference.

Seven St. Louis Symphony Orchestra Season Tickets are awarded each year to the seven outstanding music students in the seven public high schools of St. Louis by seven public-spirited citizens. Aside from its tongue-twisting characteristics, the foregoing statement has no little educational significance, as will be agreed by all who visualize the value of such an arrangement in conjunction with high school music work. The St. Louis idea was originated by the Wednesday Club, which first provided one season ticket for the St. Louis Symphony Concerts, with the understanding that the students of the seven public high schools would compete for the award. The project was enlarged through the interest of citizens, and the winners of the awards now have a music club of their own totaling twenty, including this year's quota pictured on this page. The young people sit together at the concerts and have many musical interests in common. Most of them have professional aspirations, and who knows but that one day some of them will occupy chairs in the St. Louis Symphony to play for other honor winners?

In the picture: Diane Cassimus, contralto; Irwin Eisenberg, violin; Richard Eckhoff, violin and piano; Emil Wachter, baritone; Sarah McBee, piano; Richard Kuehnell, French Horn; Lillian Berman, violin.



WINNERS OF ST. LOUIS HIGH SCHOOL MUSIC HONOR AWARDS

Michigan Music Educators Association. On Saturday, February 23, at the Olds Hotel in Lansing, the Michigan Music Educators Association came into being. For some time it had been felt in Michigan that a state-wide all-inclusive organization was needed to represent and unify the various interests and activities having official or semi-official connection with the school music departments of the state. At the same time, there was recognition of the need for a strong professional unit to represent music educators in connection with the various regional and national organizations and activities for which the state should have a centralized clearing house and authorized spokesman. The need for such an organization was further emphasized when Michigan school music representatives sought advice as to ways and means for securing reinstatement of state supervision, which was discontinued in 1933.

The new association will cooperate with the state department of education, and, of course, has active support and cooperation of the department. Paul F. Voelker, state superintendent, attended the organization meeting and delivered an inspiring address which is printed elsewhere in this magazine. Other speakers were: Dr. Van Hoesen, State Supervisor of Secondary Education, Joseph E. Maddy, University of Michigan, C. V. Buttelman, Chicago, Executive Secretary of the Music Educators National Conference and Secretary of the National School Band Association. The constitution adopted by the Association provides for affiliation with the Music Educators National Conference and the North Central Music Educators Conference, with the Music Educators Journal as official magazine. The dues for the Association are combined with Conference dues and include subscription to the Journal, the plan adopted being similar to that in operation in other state associations which have affiliated with the Conference.

A close alliance and cooperative relationship will be sought with Michigan institutions such as the University of Michigan, Michigan State College and the State Teachers Colleges. For the purpose of the Association the state is to be divided into districts, presumably five, and each district is to elect three directors to act on the State Executive Committee, which includes the state officers. The three directors in each district are to represent respectively band, orchestra and vocal interests. Committees authorized thus far are: Publicity and Promotion Committee and Committee on Curriculum and Syllabi.

The next meeting will be held at Ann Arbor April 27 at the School Masters Club.

Officers elected at the Lansing meeting: President—William W. Norton, Flint; Vice-President, Cleo G. Fox, Kalamazoo; Sec'y-Treas.—Homer W. Hazelton, Center Line. Further announcement regarding the activities of the new association will be published in the next issue of the Journal.

Massachusetts State Music Festival will be held May 25 at Quincy, according to latest information. This festival was announced for May 18 in the February Journal. Full details may be secured from Raymond Crawford, Supervisor of Music, Waltham.

All-New England Festival Chorus and Orchestra concert will be given this year as part of the New England Music Festival Association program, probably at Lowell, Mass., May 25. Conductors: Francis Findlay, Head of the Public School Music Department, New England Conservatory of Music, and Walter H. Butterfield, Director of Music, Providence. Samuel A. W. Peck, M. E. N. C. State Chairman for Massachusetts, is secretary of the Association. For further details write Mr. Peck, High School, Reading.

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Are times of peace and times of strife,
Of laughter and of tears.
Times of sorrow—times of joy.
Times when shadows fall.
Life seems all gold without alloy,
Or shrouded with a pall.

While you, you're farther down the years,
Can you not guide me through the strife?
You've known life's pleasures, known its fears,

But, I've a rendezvous with Life.
What shall I do? Where shall I turn
In journeying down Life's narrow way?
The trail is dim, how shall I learn
To stand erect, and never stray?

Oh God—whate'er the years may hold
Of perils dire, of honors few,
Help me, I pray, with courage bold
Bravely to keep my rendezvous.

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A. J. Stoddard, Superintendent of Schools, Providence, R. I., whose address at the 1934 Biennial Convention of the Music Educators National Conference was an outstanding contribution, has been elected president of the Department of Superintendence of the N. E. A.

Twenty-Third Annual All-Kansas Music Festival, Emporia, April 22-26. George E. Wilson has been appointed in full charge of the festival since the death of Frank A. Beach, former director of music at Emporia State Teachers College. Judges chosen for the festival: H. C. Rowland, Head of Music Department, University of North Dakota; Russell Hancock Miles, Associate Professor of Organ and Theory, University of Illinois; Neil Kjos, Chicago, formerly director of the Flint (Mich.),

Central High School Band, former director of Urbana (Ill.) High School Band and Orchestra, as well as assistant conductor of the University of Illinois Bands. This festival has grown since its inception from ten schools and one hundred contestants to 130 schools and four thousand contestants.

Union County (New Jersey) Band and Orchestra Summer School, Roselle, is planning an active 1935 schedule. This project is sponsored by the County Association of Superintendents, the Board of Education of Roselle, as well as parents and civic clubs of the city. During the 1934 season instruction was offered for solo and ensemble band and orchestra instruments, as well as instruction for bands and orchestras. For further information write Virgil W. Bork, Washington School, Roselle, N. J.

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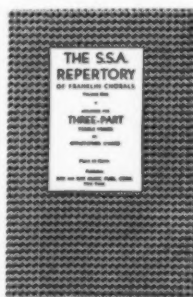
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Fifth Oklahoma All State High School Chorus, which presented a program at Tulsa, February 8, in connection with annual meeting of Oklahoma Education Association, was the largest yet assembled, with eleven hundred members. It is reported that enthusiasm throughout the state was so great more than twice that number might have participated had there been accommodations for the singers. The chorus was directed by George Oscar Bowen, Director of Mu-

sic, Tulsa; guest conductor, Edgar B. Gordon, University of Wisconsin; accompanist, Mrs. George Oscar Bowen. Mr. Gordon gave an address at the Music Section meeting. There were some 200 present at the Music Section luncheon, and more than twice that many attended the meeting following. Officers of the Oklahoma All State High School Chorus Association: President—Wyatt C. Freeman, Ada; Vice-President—Charles Cuning, Ponca City; Secretary—

Treasurer—Mrs. D. S. Popejoy, Anadarko; Directors—Reven De Jarnette, Weatherford, and George Oscar Bowen. Committee Chairmen: Enrollment—James L. Waller, Tulsa; Attendance—L. N. Perkins, Stillwater; Department—Charles Cuning, Ponca City; Official Pins—John Carruth, Barnsdall; Registration—Nelle Smith Doering, Tulsa; Local Housing—J. T. Wade, Tulsa.

Louisiana School Music Association has plans well in hand for the state contests—solo and ensemble March 27-29 at Baton Rouge; band and orchestra May 2-4 at New Orleans. At a recent meeting the Association adopted a "Statement of Purpose" under which it will operate until a constitution can be drafted to meet the needs which experience will indicate. The Association is affiliated with the Music Educators National Conference and the Southern Conference for Music Education: official magazine, The Music Educators Journal. The organization is taking a prominent part in the forthcoming biennial of the Southern Conference for Music Education, New Orleans, April 7-10. S. T. Burns, state director of music, has been elected executive chairman of the Association. Contest committee: Charles A. Wagner, Chairman, New Orleans; Mary M. Conway, New Orleans; H. W. Stopher, Baton Rouge; George Stout, Franklin; Maynard Klein.

Ontario Inter-School Orchestras. Four regional secondary school orchestras have been organized in Ontario this year, and from these a Provincial Secondary Schools Orchestra is to be selected to give the Wednesday evening program at Toronto during the meeting of the Ontario Educational Association Easter week. The Matriculation Board of the Province last year accepted music as a credit subject for university matriculation, and this coming year supporters of music confidently expect that it will be placed in the curriculum of the secondary schools (high schools) of the Province.—E. W. Goethe Quantz.

Three Ohio Music Clinics. Following are clinics announced in the February 15 "Triad": March 2 at Cincinnati—Instrumental Clinic and Third Annual Music Conference with Eugene Goossens and Frank Simon in charge of the orchestra and band respectively. Sponsored by the In-and-Around Cincinnati Music Educators Club and Teachers College, U. of C. → March 2 at Oberlin—Ohio Solo and Ensemble Clinic. Sponsored by Oberlin College Conservatory of Music. For further information write Arthur L. Williams, 64 College St., Oberlin. → March 9 at Columbus—Ohio State Music Clinic for Chorus, Glee Club, Band and Orchestra. Sponsored by Ohio State University under leadership of Eugene J. Weigel.

Central Long Island Festival Organization selected the music for the Spring Festival at its February 5 meeting. Chairmen of the Festival Committee: General Chairman—Albro Harper, Band—Harold O'Dell, 711 S. 5th St., Lindenhurst; Chorus—Pauline Hess, 60 Rockaway Ave., Rockville Center; Junior High—Sadie A. MacArthur, 50 George St., Babylon. Music selected for the Junior High School Section: Hope March (Papini-Seredy); Victory Overture (O. Taylor—C. J. Roberts); Festival Overture (O. Taylor); Simplicity (D. Lee). Music lists for the other sections not available as Journal goes to press.

Ball State Teachers College (Muncie, Ind.) will hold music festivals April 8 and 9, and May 6 and 7 for high schools of central and eastern Indiana. The April festival is principally for schools dismissing before the May dates. Any junior or senior high school that feels it has a music group others might enjoy hearing is urged to send in its application to Claude E. Palmer, Head of the Music Department, or Pauline Grimes, President of the Music Club at Ball State Teachers College. The col-

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Dittsdorff: Theme with Variations—From Quartet in B Flat Major.
Gounod: Marche Pontificale.
Gounod: Ave Maria.
Haydn: Rondo—From the Finale of Quartet in C Major.
Mendelssohn: Andante con Moto—From Symphony No. 4.
Mendelssohn: Minuet—From String Quartet in D Major, Op. 44, No. 1.
Mozart: Minuet—From Symphony in G Minor.
Tchaikowsky: Sweet Reverie.
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lege sponsored its Second Annual Winter Music Festival January 26, program for which included: An address by Ralph W. Wright, Director of Music, Indianapolis; greetings from President L. A. Pittenger; demonstrations, musical programs by the Ball State Girls' Sextet, and the Ball State Orchestra. Claude E. Palmer and Elizabeth Meloy were in charge of the demonstrations provided by the college. Anna Olin and Ruth Garrison were in charge of the demonstrations by the Burriss Demonstration School.

Oklahoma Band and Orchestra Association elected the following officers at their meeting in Stillwater January 25-26: President—E. M. Gambill, Skiatook; Vice-President—Ralph James, Blackwell; Secretary-Treasurer—Ruby Woolf, Guthrie. The state was divided into four districts and each district will elect their own president. The three officers named above and the four to be elected by the districts will constitute the Board.

Fourth Annual Conference of Teachers and Supervisors of Music at Iowa City, Ia., February 23 featured instrumental and vocal clinic; drew an attendance greater than any previous year. Clinic conductors included: Dudley Buck, teacher of voice, conductor and lecturer, Chicago; George Dasch, Director of Little Symphony Orchestra of Chicago; A. A. Harding, Director of Bands, University of Illinois. Among the speakers were: P. C. Lapham, Superintendent of Schools, Charles City; W. Dean McKee, Superintendent of Schools, Shenandoah; Philip Greeley Clapp, Head of the Department of Music, State University of Iowa; George F. N. Dailey, State University of Iowa; C. V. Buttelman, Executive Secretary, M.E.N.C., Chicago. Chairmen of section meetings: Charles B. Righter, Instrumental Section; Anne Pierce, Vocal Section.

Illinois State Orchestra Contests will be held May 4 in Washington School, Chicago Heights. There will be solo contests for all orchestra instruments, piano and harp; ensemble contests for string quartet, string trio and miscellaneous orchestra ensembles. Contests will include Classes A, B and C high school and Class E grade school orchestras. The rating system will be used. For further information write C. H. Haberman, J. Sterling Morton High School, Cicero.

Radio Aids for High Schools. Programs broadcast from University of Iowa station WSUI, supplementing classroom work (daily, Monday to Friday, 1:00 to 1:30 P. M., C. S. T.), started February 4 and end May 31. Of particular interest to members of the Conference are the following programs: Music—Instrumental. Wednesday at 1:00 P. M. under the direction of Charles B. Righter, began February 6, end May 29. Music—Vocal. Thursday 1:00 P. M., under the direction of Anne Pierce, began February 7, end May 30. Other subjects covered are: Speech—Dramatic Art; Vocational Guidance; English Composition.

Prize Anthem Contest. Under the auspices of the American Guild of Organists, the H. W. Gray Company is offering a prize of \$100.00 to the composer of the best anthem submitted by any musician residing in the United States. The text must be in English. There is no limit as to length, although eight pages is suggested. The manuscript signed with the nom de plume or motto of the composer, together with a sealed envelope containing the nom de plume or motto and the composer's name and address, should be sent to the H. W. Gray Company, 159 E. 48th St., New York City, not later than May 1st. Judges: Channing Lefebvre, Eric Delamarter, Clarence Dickinson.

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The 1935 Music Education Conferences



- March 13-15. Eastern Music Supervisors Conference.....Pittsburgh, Pa.**
 (Headquarters, Hotel William Penn.) President: Laura Bryant, Director of Music, Ithaca, N. Y. For information address: E.M.S.C. Convention Committee, c/o Board of Education, Pittsburgh, Pa. (General Chairman—Ben G. Graham, Superintendent of Schools. Vice-Chairman—Will Earhart, Director of Music.)
- March 17-22. North Central Music Educators Conference.....Indianapolis, Ind.**
 (Headquarters, Claypool Hotel.) President: Fowler Smith, Director of Music, Detroit, Mich. For information address: N.C.M.E.C. Convention Committee, c/o Board of Education, Indianapolis, Ind. (General Chairman—Paul C. Stetson, Superintendent of Schools. Vice-Chairman—Ralph W. Wright, Director of Music.)
- April 3-5. Southwestern Music Supervisors Conference.....Springfield, Mo.**
 (Headquarters, Shrine Mosque.) President: Frances Smith Catron, Director of Music, Ponca City, Okla. For information address: S.W.M.S.C. Convention Committee, c/o Board of Education, Springfield, Mo. (General Chairman—H. P. Study, Superintendent of Schools. Vice-Chairman—R. Ritchie Robertson, Director of Music.)
- April 7-10. Southern Conference for Music Education.....New Orleans, La.**
 (Headquarters, Roosevelt Hotel.) President: J. Henry Francis, Director of Music, Charleston, W. Va. For information address: S.C.M.E. Convention Committee, c/o Board of Education, New Orleans, La. (General Chairman—Nicholas Bauer, Superintendent of Schools. Vice-Chairman—Mary M. Conway, Director of Music.)
- April 14-17. California-Western School Music Conference.....Pasadena, Calif.**
 (Headquarters, Maryland Hotel.) President: Arthur G. Wahlberg, Fresno State College, Fresno, Calif. For information address: Amy Grau Miller, Executive Chairman of Convention Committee, 74 S. Sierra Bonita Ave., Pasadena. (General Chairman—John A. Sexson, Superintendent of Schools. Vice-Chairman—John Henry Lyons, Director of Music.)
- April 21-24. Northwest Music Supervisors Conference.....Boise, Idaho**
 (Headquarters, Hotel Boise.) President: Charles R. Cutts, Director of Music, Billings, Mont. For information address: Judith Mahan, Chairman of Convention Committee, Director of Music, Boise.

National Music Education Events in Which the United Conferences Are Coöperating:

- March 22. National School Orchestra Association** convenes at Indianapolis in conjunction with the North Central Conference. President: Adam P. Lesinsky, Director of Music, Whiting, Ind. For information address: The Headquarters Office, 64 East Jackson Blvd., Suite 840, Chicago, Ill.
- May 17-18. National School Orchestra Contests, Madison, Wis.** With these contests, sponsored by the National School Orchestra Association in coöperation with the Committee on Festivals and Contests of the M.E.N.C., will be included Instrumental Solo and Ensemble Contests for string and wind instruments. The National School Band Association coöperates with the Orchestra Association in the latter events. Headquarters: 64 East Jackson Blvd., Suite 840, Chicago, Ill.
- July 1-4. Music Department of the National Education Association, Denver, Colo.** Chairman: Edith M. Keller, State Supervisor of Music, Department of Education, Columbus, Ohio.

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(The Conferences at which each exhibitor will have displays are indicated by initials in parentheses.)

American Book Company. New York City, Cincinnati, Ohio, and Chicago. Publishers. (E, NC, S)

Augsburg Publishing House. Minneapolis, Minn. Publishers. (CW, E, NC, NW, S, SW)

C. C. Birchard & Co. Boston. Publishers. The Laurel Music Editions: school song books, choral specialties, collections, cantatas, octavo choruses, operettas, operas, orchestra music and training courses, textbooks on music and music education, toy orchestra material. (CW, E, NC, NW, S, SW)

The Boston Music Co. Boston, New York City. Publishers and dealers. Operettas for female voices. Choral Music for School use. Chorus books. (CW, E, NC, S, SW)

Carleton H. Bullis. Cleveland, Ohio. (E, NC)

Chesbro Music Company. Idaho Falls, Idaho. (NW)

Curtis Class Piano Course. Chicago. Publishers. Preparatory, First, Second and Third Year Music Books for Class and Individual Piano Teaching. Teachers Manuals, etc. (NC)

Oliver Ditson Company, Inc. Boston. Publishers. Music and its Literature. (E, NC)

Educational Music Bureau, Inc. Chicago. School Music Supply House. Showing school music materials of leading publishers. Supplies, instruments and equipment; glee club music, literature, texts, methods, folk dances, operettas, cantatas, rhythm band, harmonica. Band and orchestra music, books and collections, methods, ensembles, instruments of various makes, music merchandise. (CW, E, NC, NW, S, SW)

Eldridge Entertainment House, Inc. Franklin, Ohio. Publishers. Plays, action songs, minstrelsy, operettas, stunt songs, musical plays. (E, NC)

Carl Fischer, Inc. New York City. Publishers. Carl Fischer and Oxford University Press Music; Books; Choral Works, large and small; School Octavo; Operettas; Band and Orchestra School Music; Special Ensemble works; Class Methods; Piano, Violin, Trumpet, etc. (CW, E, NC, NW, S, SW)

J. Fischer & Bro. New York City. Publishers. J. Fischer & Bro. will offer to the supervisors a complete and comprehensive display of educational music—operettas, choral works in all arrangements, and instrumental compositions. (E, NC)

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Harold Flammer, Inc. New York City. Publishers. (E, NC)

Sam Fox Publishing Co. Cleveland, Ohio, and New York City. Publishers. Easy and advanced band and orchestra music; string, woodwind, violin, brass and other small ensemble folios. Concertized grand opera versions for mixed voices; also, part songs, published separately and in collection form. (CW, E, NC, S, SW)

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al sheet music and literature, will represent the most worthy educational and recreational publications. (CW, E, NC, NW, S, SW)

Hall & McCreary Company. Chicago. Publishers. Publishers of "The Golden Book of Favorite Songs," "The Gray Book of Favorite Songs," "The New American Song Book," and other outstanding community song books and Choral collections. (E, NC)

Hinds, Hayden & Eldredge, Inc. New York City. Publishers. Publishers of "Universal School Music Series" by Damrosch, Gartlan and Gehrken. Also basal and supplementary music texts for all grades from kindergarten through high school. (E, NC)

The Raymond A. Hoffman Co. Chicago. Publishers. Vocal and Instrumental School Music Publications. (NC)

M. Hohner, Inc. New York City. Manufacturers. Hohner "Trutone" Pitch-Pipes, Harmonicas, etc. (NC)

Indiana Band Instrument Company. Elkhart, Ind. (CW, E, NC)

Jenkins Music Company. Kansas City, Missouri. Publishers and Dealers. Sheet music, band and orchestra instruments and pianos. Stock of all publishers complete. Publishers of educational band and orchestra music. (SW)

Lorenz Publishing Co. New York City, Dayton, Ohio, and Chicago. Publishers. (CW, E, NC, S, SW)

Ludwig Music House. St. Louis, Mo., and Kansas City, Co. (SW)

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M. Witmark & Sons. New York City, Chicago. Publishers. Cantatas, operettas, octavo (including a cappella), band, orchestra, ensembles, collections, textbooks and methods. (CW, E, NC, NW, S, SW)

The B. F. Wood Music Co. Boston. Publishers. School music material for choruses, band, orchestra, rhythm band; musical literature and textbooks. Featuring Wood Octavo Series and Criterion Band Book. (CW, E, NC, SW)

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